

# Vogue

incorporating  
Vanity Fair



Winter  
Fashions  
and  
Brides

October 1, 1936

Price 35 cents



# GRACE LINE



DINING UNDER THE STARS ON A LUXURIOUS NEW GRACE "SANTA" LINER

## BETWEEN NEW YORK AND CALIFORNIA

(OR MEXICO CITY)

En route visit Colombia, Panama, El Salvador, Guatemala, Mexico, Costa Rica (westbound) and Havana (eastbound). New GRACE "Santas" sail every two weeks—all outside rooms with private fresh water baths; outdoor, built-in tiled swimming pools; dining rooms with roll-back domes which open to the sky; Dorothy Gray Beauty Salons; pre-release talkies, club-bars and gymnasiums. Rail-Water Circle Tours, from your hometown to either coast by rail, GRACE LINE thru Panama Canal to opposite coast, home by rail.

## ALL EXPENSE CRUISES TO SOUTH AMERICA

To SANTIAGO, CHILE • 39 DAYS, \$600 up  
To LIMA, PERU • 25 and 32 DAYS, \$350 up

En route visit Panama's fascinating bazaars; Buenaventura, Colombia's Pacific gateway; Guayaquil, Ecuador, whence come the finest Panama hats; and Havana. In Peru, visit Lima, the pre-Inca ruins of Pachacamac and lovely Chosica in the mighty Andes. Chile cruises continue south to Valparaiso, Santiago and Vina del Mar, one of South America's gayest resorts. Also 39-day cruises to Cuzco, Peru. Connections with Pan American-GRACE Airways at all South American ports.



SEE TRAVEL AGENT OR GRACE LINE NEW YORK, BOSTON, PITTSBURGH,

WASHINGTON, D. C., CHICAGO, SAN FRANCISCO, LOS ANGELES, SEATTLE



# TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS

FIFTH AVENUE & 37<sup>TH</sup> STREET, NEW YORK



STERLING SILVER, PLATTERS 14 IN. \$96, 16 IN. \$130, REPRODUCTION OF EARLY AMERICAN BOWL \$48, COFFEE \$86, SUGAR \$47, CREAM \$37, TRAY \$105; ENGLISH CHINA PLATES \$42 A DOZEN; GLASS DECANTER \$26, GLASS SERVICES, PRICES PER DOZEN, GOBLET \$36 CLARETS \$33, CHAMPAGNES \$35, SHERRIES \$30; MAHOGANY CHEST CONTAINING 12 LOTS OF 8 INDIVIDUAL PIECES AND 15 SERVING PIECES OF STERLING SILVER FLATWARE \$495

MERCHANDISE OF GOOD VALUE  
AND FINE QUALITY

MAIL INQUIRIES RECEIVE PROMPT ATTENTION





COURTESY, I. MAGNIN & CO., CALIFORNIA—SEATTLE • DESIGNED BY HATTIE CARNEGIE

Winged in silver—a daring departure from the usual in an exquisite wrap of night-black velvet and snowy silver fox. Note the sparing use of the silver fox trim, emphasizing the genuine rareness of the furs used so deftly to sheath the arms and glorify the throat. The flowing velvet of deepest black, infallible for evening wear, only accents the dazzling brilliance of the trim. • Twenty-seven generations of scientific care on the Fromm farms created *pedigreed* silver foxes so *bright-with-silver*—so flawless that every costume they adorn becomes an ensemble of unmistakable richness. Fromm Bros., Inc., Hamburg, Wis.

© 1936 FROMM BROS. INC

KNOW THE PEDIGREE OF THE SILVER FOX YOU BUY. This medallion is sealed to the nose of every genuine Fromm - Pedigreed Fox. To receive the free pedigree of the silver fox you purchase, mail the medallion to Fromm.



**FROMM** *Bright with Silver* **PEDIGREED FOXES**  
 FEATURED BY FOREMOST DESIGNERS — SOLD BY THE FINEST STORES



A New "Classic"

# THE REVERSIBLE COAT

in Best's exclusive \*Lewispun  
tweed and weatherproof  
Byrd Cloth

29.95

The reversible coat is much too nice a fashion for the men to monopolize, so we've adapted it for the well-dressed woman. On nice days you wear it tweed side out as a good-looking topcoat. On bad days you turn it other side out so its lightweight cravanetted Byrd cloth can offer efficient protection against winds and rain.—An ideal topcoat for football games!

Sizes 12 to 20 in currant, green, brown or black tweed with natural lining.

MAIL ORDERS FILLED

## Best & Co.

Fifth Avenue at 35th Street

Garden City  
Brookline

Mamaroneck  
Jenkintown

East Orange  
Ardmore

\*Reg. U. S. Pat. Off.





# L'HEURE BLEUE



GUERLAIN





HORST, PARIS

*R*oyal as the Garter, wintry and magnificent  
—white ermine cape, square-shouldered,  
topped by glistening silver foxes

ON THE PLAZA • NEW YORK  
**BERGDORF  
GOODMAN**  
5TH AVENUE AT 58TH STREET

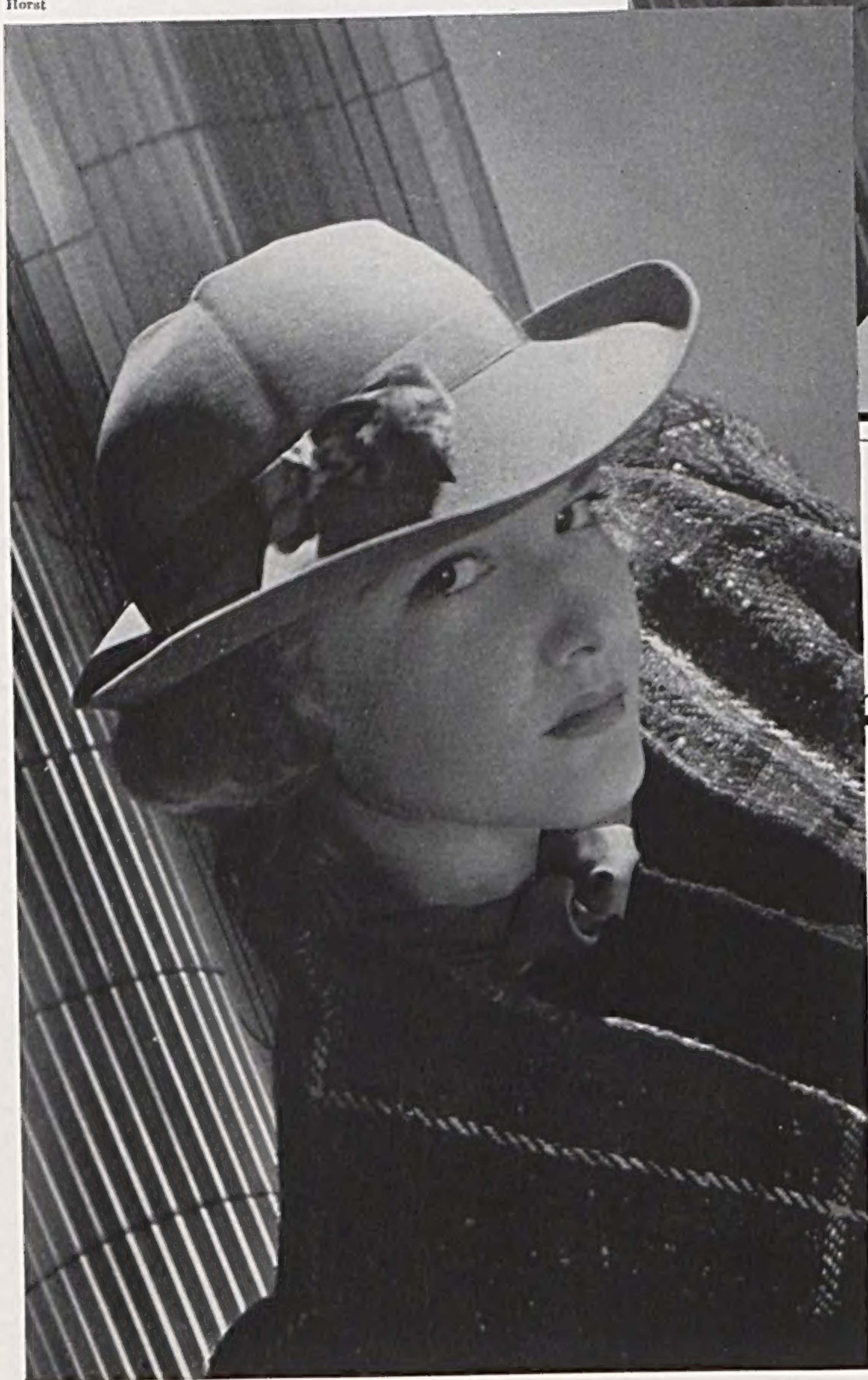


**"Merci"**... a gay little Stetson  
...buoyant as a French import...sleek  
and shipshape because skilled men's  
hatters made it. Worn with tweeds or  
with furs, it plays both roles superbly...  
and more colorfully than any other  
felt hat in your Fall wardrobe.

*Costumes by Bonwit Teller*



Horst



## THE NEW STETSONS

**"Gadabout"**...rolled brim...nip-tucked crown...eloquently simple...strikingly young. And there's a glorious Stetson color to match the stripe in your mistiest tweed. Stetson hats are shown at stores of fashion everywhere. John B. Stetson Company, 358 Fifth Avenue, New York. *John B. Stetson Company, (Canada) Ltd., Brockville, Ontario.*



**B. ALTMAN & CO.**

FIFTH AVENUE

NEW YORK

**MAGGY ROUFF**  
 Av. des Champs-Élysées  
 138. PARIS. 138  
 MODÈLE DÉPOSÉ  
 MADE IN FRANCE  
 PARIS

**ALIX**

PARIS

## precedent by Paris . . .

### cutaways . . . sculptured folds

back to the Directorate dandy went Maggy Rouff for that cutaway. . . then put it over the most completely feminine of Empire gowns. Alix, the sculptress of the season, moulds huge velvet sleeves into heavy archaic folds. Two strokes of genius. . . two significant new fashions.

left—black velvet,  
 copy . . . **110.00**

right—black satin,  
 copy . . . **125.00**

SPECIALTY SHOP  
 THIRD FLOOR



Jewels—Cartier

# Mink

IN THE WORLD...

FACTS ABOUT THE FINEST

It is a Revillon tradition that the truth must always be told about furs whether in selling or advertising. • The word "Labrador" is used extensively nowadays when fine mink are offered for sale. • The truth of the matter is that there are no mink caught in Labrador which is a bleak, treeless strip of Atlantic Coast running North of Newfoundland to the Hudson Strait. The so-called Labrador mink are trapped by Indian and half-breed trappers several hundreds of miles in the interior of the Peninsula of Ungava, Northern Quebec. These skins are brought down the rivers in the spring and part of the collection, which is always small, finally reaches the Labrador Coast. • This year we have collected 1500 wild mink of that section which we are offering now, dressed and matched, in bundles of 125 pelts. • They are the cream of the finest wild mink of North Eastern Canada, the "finest mink in the world". They will make the most beautiful coats, *guaranteed natural*, that any firm can make. • I have 28 years of experience in travelling throughout the North, trapping, collecting and judging furs. These 1500 mink are as fine as I have ever seen.

We are privileged to present many other mink coats, covering a wide range of prices and made from an outstanding collection of wild mink procured from all the good districts of the United States and Canada. Every Revillon mink coat is guaranteed wholly natural... in writing.

Thierry Mallet.

President of Revillon Freres

# Revillon Frères

FIFTH AVENUE AT FIFTY-FOURTH





ARTHUR O'NEILL

newest nutria. Because Paris transformed this lovely classic fur into a high fashion, we've made it the theme of a whole collection *Photographed*, the nutria panoply mounted magnificently on the new oxford brown or oxford gray cloth, 350.00 Coats, Fifth Floor Patou's red-riding-hood cap with nutria topknot, 25.00 French Millinery, Fourth Floor

**B O N W I T  
T E L L E R**  
FIFTH AVE. AT FIFTY-SIXTH ST.



# Autumn Shoes by La Valle \*

CUSTOM BOTTIER, NEW YORK

Perfection on your feet. Each shoe a triumph of line and beautiful detail. They are made on lasts which are definitely recognized as the finest fitting in the country. And because all La Valle shoes are hand-made by master craftsmen who find pleasure in good workmanship, every one has somewhat the feeling of a flawless, perfectly-finished jewel. Styled to complement this season's modes.

\* Maker of famous Fenton Last

Footwear for Saks Fifth Avenue



**GENDARME**, suede in the new higher-in-front effect. Bow-and-lacing inlay of grosgrain.

**CASTLE**, ideal town-to-country shoe. Fringed tongue shooting high in front, walking heel.

**MARIPOSA**, gilded kid lining for its loop trimming and pencil binding. Slenderly high heel.

**FRESNO**, calf and suede tailored to a T. An oxford to accompany your smartest suit.





MARK THE LUXURY OF OUR WINTER  
COAT COLLECTION... EXEMPLIFIED  
BY THIS TOWN COAT WITH BORDERS  
AND FLOWER COLLAR OF MINK



# "LISTEN TO THE PLEA OF THE FAMILY TAXI-DRIVER"



"BELIEVE ME, the hands that rock the cradle are the hands that hold the wheel these days!

"I taxi my husband to and from trains. I jitney the children to and from school, to and from the riding club, to and from the dancing class, to and from the movies. I dash to the stores and the bank—and struggle with traffic and parking.

"I seem to spend half my life in a car. So please have ME, *my* needs, and *my* budget in mind when you build a car!"

*For you, madam, we introduce this year the brand-new Packard Six.*

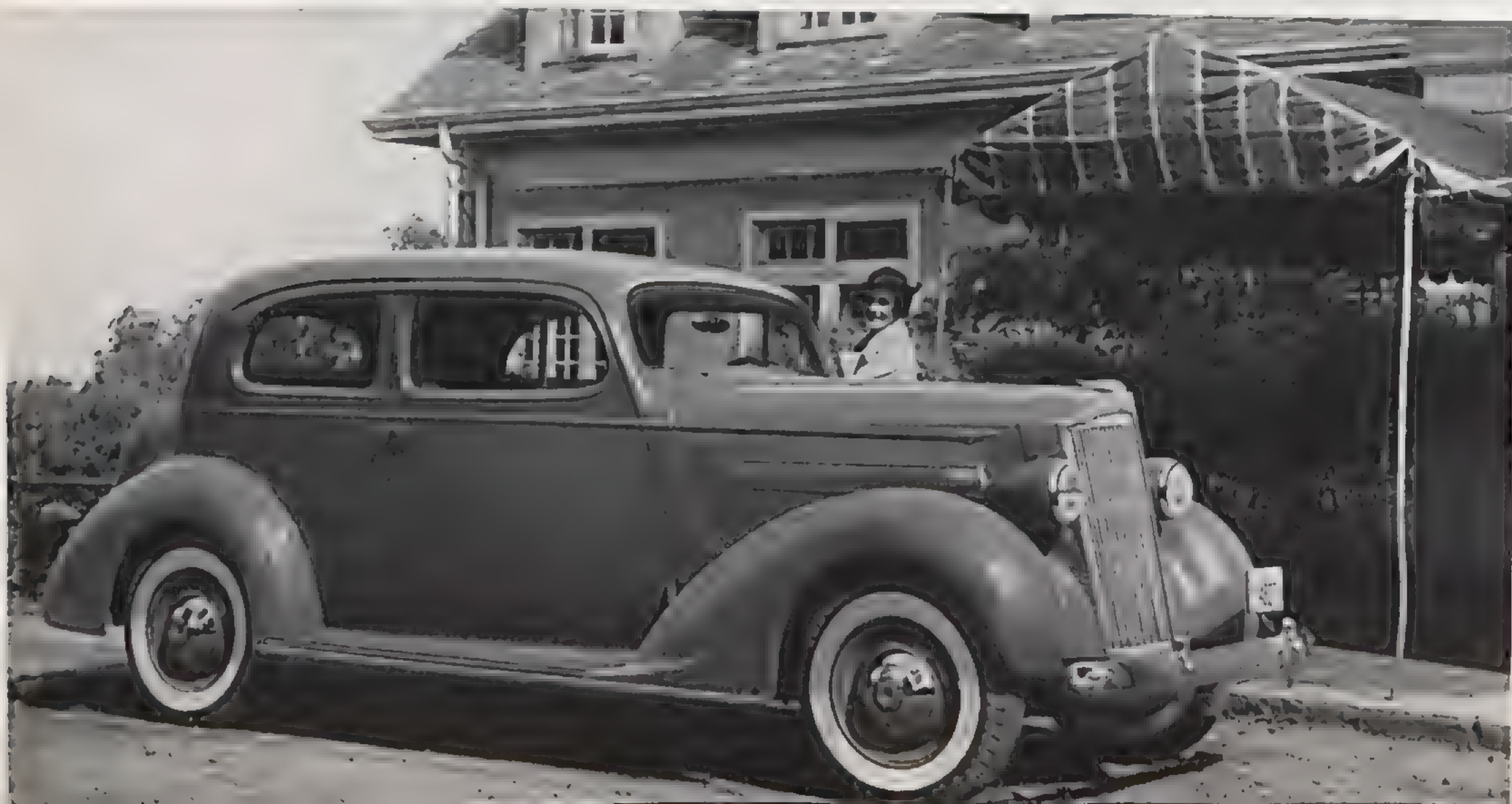
It is, we believe, more suited to a woman's personal needs than any other car of its price in America!

It drives, steers, and handles so easily that it seems almost to control itself. You can ease it into parking places that other cars have passed by. You can snake it through traffic with finger-tip and toe-tip control.

And all the while you are conscious of a feeling of *pride* that no other car can give you. The most graceful motor car lines in the world identify you as a Packard owner. *And, because Packard does not radically alter these lines every "new model" time, your car stays smart as long as you drive it.*

Best of all, perhaps, you pay no premium for the *only* car in its price class that offers long style life coupled with long mechanical life. You can buy a Packard Six almost as easily as you can buy one of the lowest-priced cars. And *no* car, we believe, costs less to operate.

But see and drive the Packard Six, selling for as little as \$795, at the factory. We believe you'll say it's THE car for a woman's personal use...and decide to *get the plus of a Packard.*



The Packard Hour, America's smartest radio show,—with debonair Fred Astaire, every Tuesday night at 9:30, E. S. T., N. B. C. Red Network, Coast-to-Coast.

+

+

+

## PACKARD

PACKARD 120 • PACKARD SIX  
PRICES BEGIN AT \$ 795.

AT THE FACTORY • STANDARD ACCESSORY GROUP EXTRA

+

+

+


ASK THE *WOMAN* WHO OWNS ONE



**THE****NEW****WANAMAKER'S****...commands the spotlight**

It's a challenge to the keenest shoppers. Entirely redecorated and redesigned, the new North Building becomes the most complete fashion centre in New York. Sophisticated fashions, young college clothes, furs, hats, shoes, accessories . . . every one has been given its own shop and specialization . . . children's clothes take an entire floor. All, fill five sparkling new floors, each covering a full city block.

The new Wanamaker's is pulsing with new blood—with some of the best buying brains and the best styling brains in the nation . . . backed by the traditionally fine and sound principles of the Wanamaker's New Yorkers know so well.



*John Wanamaker*

**NEW YORK**





Sound quality, well chosen furs and  
woolens, style that shows good taste,  
sparkling originality / that's Rothmoor.  
Left, style 222; right, style 111  
At one fine store in each community.

★ T. M. REG. U. S. PAT. OFF. ©

# ROTHMOOR COATS

ROTHMOOR COATS, 309 WEST JACKSON BOULEVARD, CHICAGO





Credit Schiaparelli  
with this inspiring  
coat that flings a full  
stole of silver fox  
about your shoulders and  
entwines it, in a spiral  
muff, about your arm.

In Linton's black woolen,  
cut and seamed into  
incredible sleekness.

Original, 495.00

Exact copy, 395.00

The Coat Shop, Third Floor  
Lord & Taylor—Fifth Ave.

*Lord & Taylor*





FOR A LOVELY *Youthful figure—*  
SINGLETTES\*



*"because you love nice things"*

The active young person with an already pretty figure wants an undie foundation that smooths without masking her youthful lines. That's just what Singlette does. The cleverly moulding brassiere top preserves the hard-to-keep natural curves. Waist and hips are snugly sheathed in a supple fabric. And tiny flat garters hold Singlette firmly in place. Not a corset, but a dainty undie which is all a young figure needs under trimly-fitting dresses. New Maillot Singlette of Picnit\* shown above left, \$3.00. Lacey-Knit Maillot Singlette at right, \$3.50. In the Knit Underwear Departments of Better Stores Everywhere.

**Van Raalte**

STOCKINGS • UNDERTHINGS • GLOVES





henri  
Bendel inc

Forbath & Rejane

*V*ivid *A*ccent to brisk October days...vintage-colored woolen dress, plaid coat, sealskin gilet gay with green suede buttons and belt. From our French collection.

T E N   W E S T   F I F T Y - S E V E N T H   S T R E E T      N E W   Y O R K





Every day at the cocktail hour smart New York women and smart women in New York, gather on the Waldorf's Terrace Court. On this particular day, of the group shown in this picture, three out of four are found wearing Quaker stockings with their smart new Fall costumes

**T**HE new Quaker Crepe-Voile stockings have more than style—color—fit—sleekness. They have wearing qualities found in no other type of stocking. The secret is in the super high-twist pure silk thread which gives added strength, elasticity, and snag resistance. Thus, Quaker makes it practical to wear the sheer stockings you like so much.

Ask at your favorite store to see Quaker Crepe-Voile. Fifteen different styles—the one best suited to solve your stocking problem is sure to be there at 1.00 to 1.65 a pair.

QUAKER HOSIERY COMPANY, 330 FIFTH AVENUE, N. Y.



**RIPOSTE...** answer to the challenge of active autumn days — our dress with a jacket as fitted as a fencer's. Perfect solution for the day-in day-out costume, as proposed by Paris. Yellow wool jacket collared in Persian lamb. Beneath, a black wool dress with good shoulders, a slim waist, and one band of yellow circling the collar. Wear it now, wear it later under your Persian lamb coat. From a Marshall Field collection featuring the new suit-dress... Misses' Costumes. Sixth Floor, 69.75



HORST

**MARSHALL FIELD**  
*and Company*  
**CHICAGO**





# The Tops in Fall Fashions



Smartness soars to a new high in dresses that prove you needn't be extravagant to own the newest, loveliest frocks. They're planned for gala afternoons, in Glendale's "Smooth Sailing", a fabric of Celanese. Each a thrilling discovery for less than twenty dollars. Left: Square-cut buttons and suede belt on crepe, with new shirred neckline, fantail skirt, and puffed sleeves. Center: Peplum and cuffs, edged with metal and multi-color embroidery... on black. Right: Quilted cut-out flowers, jewel centered at the shoulders... plain for the pockets. Cut with diaphragm yoke, pleated shoulders, and train-back skirt. In all new colors. Sizes 12 to 20.

© Reg. U. S. Pat. Off.

At leading stores everywhere, including RUSSEKS, FIFTH AVE. WM. TAYLOR SON CO., CLEVELAND. THE FASHION, COLUMBUS. SCHLEISNER'S, BALTIMORE. THE BLUM STORE, PHILA. JOS HORNE CO., PITTSBURGH. CITY OF PARIS, SAN FRANCISCO. FREDERICK & NELSON, SEATTLE. L. S. DONALDSON CO., MINNEAPOLIS. WM. FILENE'S, BOSTON. HARZFELD'S, KANSAS CITY.



# Princess IN PERSIAN



MOLYNEUX princess redingote with discreet little Persian collar and an utterly unexpected panel of Persian. In gold tweed with black Persian, like the original, or in black with black Persian.

*Paris-at-a-Price, \$100*



MAGGY ROUFF puts two circular PERSIAN pockets on her princess coat, and, just for fun, adds a tiny cloth change pocket. In black with black Persian.

*Paris-at-a-Price, \$100*



MOLYNEUX does a princess swing coat with a fourteen gored ballerina skirt bordered in Persian, and a conservative little Persian collar in the typical Molyneux manner.

*Paris-at-a-Price, \$159.50*

*Misses' sizes*

TWIN REPRODUCTIONS  
OF PARIS ORIGINALS

*Bloomingdale*  
NEW . . . YORK



# The First of the New Dobbs Guild Hats

THE DOBBS GUILD EIGHT-NINETY-ONE, \$15.00



They were created especially for you who desire the finest quality, the most beautiful workmanship, fashion leadership and irreproachable taste in your hats... Each Dobbs Guild Hat is an individual hat of great distinction. These hats are the first of an important series. In finest felt, all colors, all headsizes.

Dobbs Hats for women, in all leading cities and in the principal stores of

T. EATON CO. LIMITED  
CANADA



THE DOBBS GUILD EIGHT-SIXTY-FIVE, \$15.00



# DOBBS





*Tessie Franklin Turner*

410 PARK AVENUE, NEW YORK CITY

Distinction rather than fashion in a Document Gown inspired by a Santi Tito portrait and interpreted in Imperial purple Lyons velvet with sheer silver net.

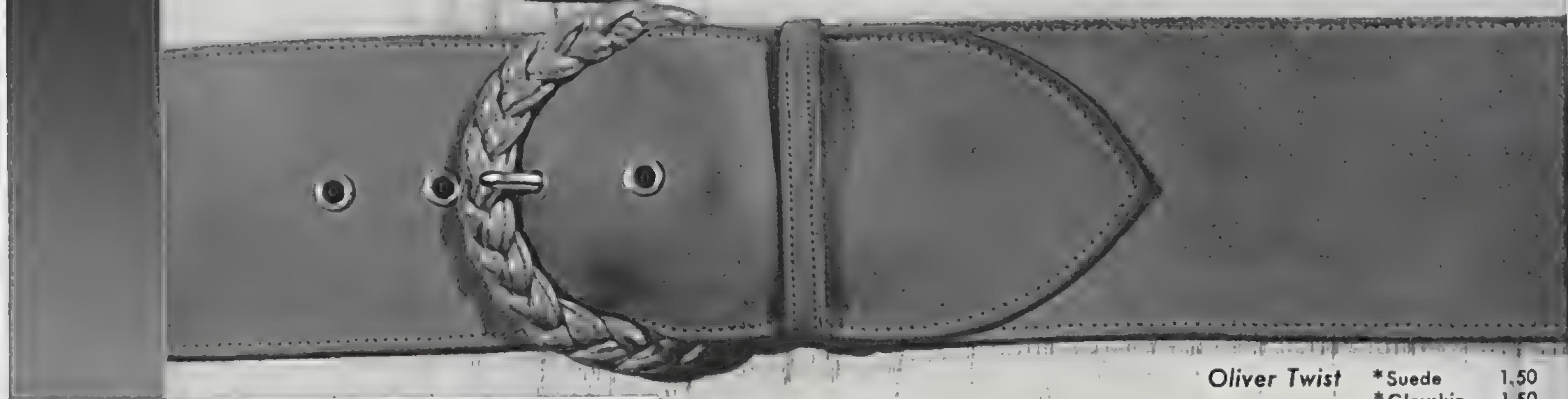


# Belts by Schaffer

DISTINCTIVELY  
DIFFERENT



Regal Harness \*Suede \$3.00  
\*Shoecalf 3.75



Oliver Twist \*Suede 1.50  
\*Glovskin 1.50

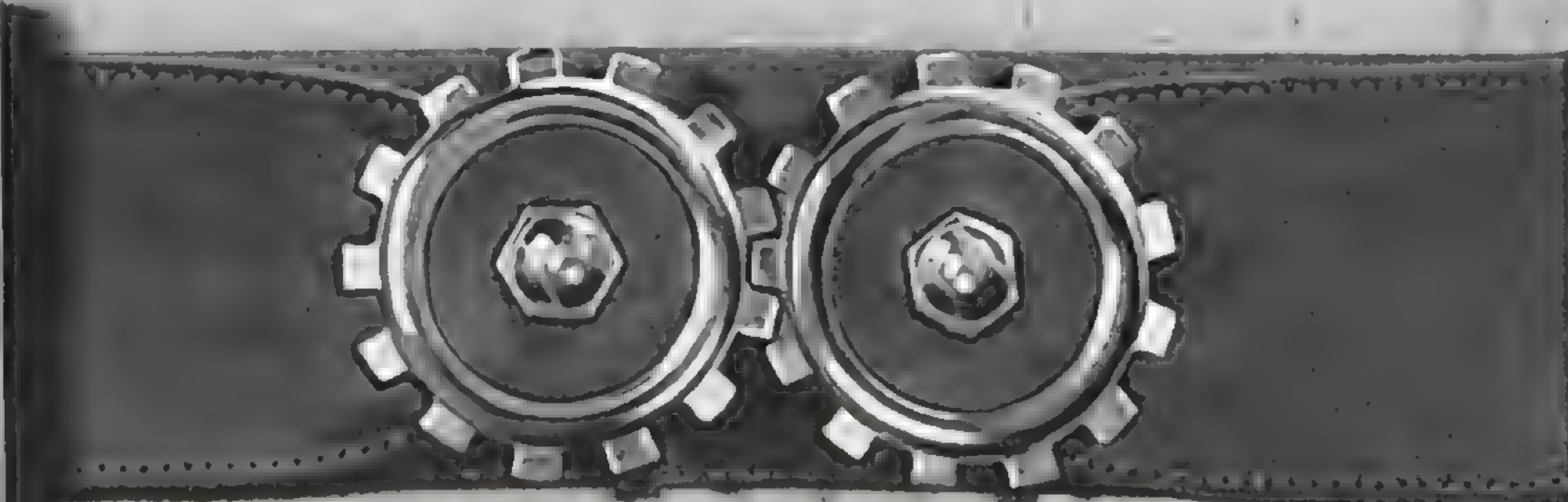


"Sunrise" belt has a modern self-covered buckle with metal center closing device. Smart with your coat, sporty with your afternoon garments. In suede and calf

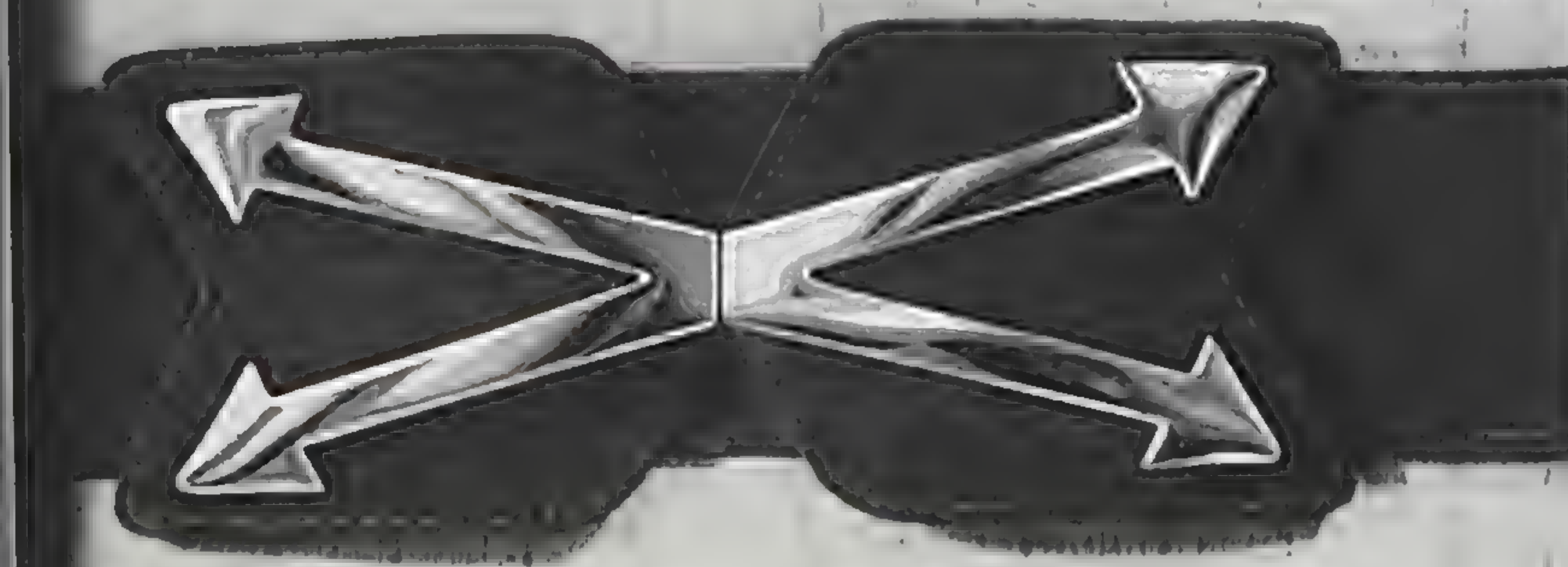
\* At best stores everywhere \$1.50

\* Colors—Black, Marrona Brown, Araby Green, Oriental Oxblood, Marine Blue, and Smoky Grey.

The Mark of Style



Modern Times \*Suede 2.00  
\*Glovskin 2.00



Arrow Head \*Suede 2.50  
\*Shoecalf 3.00

Schaffer Belts, Inc.  
8 WEST 30TH STREET, NEW YORK CITY

WORLD'S FOREMOST MANUFACTURER  
OF QUALITY BELTS FOR WOMEN





# GALES OF AUTUMN EXCITEMENT

Follow the new Kayser Baskette\* gloves! You think you're seeing things, the styles have such verve and manner! They cling like a firm hand-clasp; a built-in give-and-take keeps them springily snug in any gesture. And precious as their fabric looks, it WASHES! What are the colors? The whole glorious autumn-leaf range! "Be Wiser, Buy Kayser."

## KAYSER

BASKETTE  
GLOVES  
ONE DOLLAR

Made in U. S. A.

\*Trade  
Mark





## IN NEW YORK CITY

Exclusive with

## RUSSEKS FIFTH AVENUE

Abilene, Texas . . . . . Campbells  
 Albany, N. Y. . . . . Flah & Co.  
 Allentown, Pa. . . . . The Adams Co.  
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Galesburg, Ill. . . . . O. T. Johnson Co.  
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 Grand Island, Nebr. . . . . S. N. Wolbach Sons  
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 Hazleton, Pa. . . . . Hymans  
 Hollywood, Calif. . . . . The Broadway Hollywood  
 Hot Springs, Ark. . . . . Eleanor Harris  
 Houston, Texas . . . . . The Smart Shop

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 Ithaca, N. Y. . . . . The Parisian, Inc.

Jackson, Miss. . . . . The Emporium

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 Knoxville, Tenn. . . . . Miller's

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 Lafayette, Ind. . . . . Loeb & Hene Co.  
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 Lowell, Mass. . . . . Cherry & Webb Co.

# "Fashion

EXCLUSIVE WITH  
STORES OF



Especially for "Fashion Firsts" Peter Russell of London designed this fitted and flared princess-reefer with its wide notched collar of lustrous beaver . . . . . **\$75.00**

THE HAT . . . Schiaparelli's hook-and-eye sensation . . . in felt **\$10.00**

Write to your local store for the new twelvepage "FASHION FIRSTS" Brochure

"Fashion Firsts" Persian piped reefer designed by Reville, Ltd. of London. The snug fitted waistline . . . the flaring skirt is new . . . **\$85.00**

THE HAT . . . Schiaparelli's Eiffel Tower . . . in felt with a Persian Ball. **\$10.00**



# FIRSTS

LEADING  
AMERICA



"Fashion Firsts" Coronation velvet  
peplum dress for cocktail after-  
noons with a brand new trimming of  
brilliant \$35.00

THE HAT... Maria Guy's butter-  
fly cap in felt or velvet \$8.75



"Fashion Firsts" gives you  
Schiaparelli's Coronation Broadcloth  
version of the gold front zipper dress  
ending in a medallion at the throat. \$29.75

THE HAT... Maria Guy's Swirl  
in felt or velvet \$8.75

Registered U. S. Pat. Office, FASHION  
FIRSTS, INC., 390 FIFTH AVE., N. Y.

McKeesport, Pa. . . . . Katzman's  
Madison, Wis. . . . . Simpson's of Madison  
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Philadelphia, Pa. . . . . Dewees  
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Pittsburgh, Pa. . . . . Kaufmann's  
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Portland, Maine . . . . . Beckwith's  
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Portsmouth, Ohio . . . . . The Marting Bros. Co.  
Pottsville, Pa. . . . . Caster's  
Providence, R. I. . . . . Cherry & Webb Co.

Raleigh, N. C. . . . . Jean's  
Reading, Pa. . . . . Jeanette Dress Shop  
Richmond, Va. . . . . Greentree's  
Roanoke, Va. . . . . Lazarus, Inc.  
Rochester, N. Y. . . . . Sibley, Lindsay & Curr Co.  
Rome, Ga. . . . . The Fahy Store  
Rutland, Vt. . . . . The Vogue Shop

Sacramento, Calif. . . . . Bon Marche  
Saginaw, Mich. . . . . Paris Shop, Inc.  
Salisbury, Md. . . . . Benjamin's  
San Antonio, Texas . . . . . Carl's  
San Francisco, Calif. . . . . Livingston Bros.  
San Jose, Calif. . . . . Appleton & Co.  
St. Louis, Mo. . . . . Scruggs, Vandervoort-Barney Co.  
Schenectady, N. Y. . . . . Lady Lee and Evelyn Shops  
Scranton, Pa. . . . . Beverly  
Seattle, Wash. . . . . Best's Apparel  
Sharon, Pa. . . . . R. H. Garrick  
Sioux Falls, S. D. . . . . Mory's  
Spartanburg, S. C. . . . . The Aug. W. Smith Co.  
Spokane, Wash. . . . . Alexander's  
Springfield, Mass. . . . . Beverly Shoppe  
Stamford, Conn. . . . . H. Frankel & Sons  
Syracuse, N. Y. . . . . Flah & Co.

Terre Haute, Ind. . . . . Silver Specialty Shop  
Texarkana, Ark-Tex. . . . . The Criterion  
Toledo, Ohio . . . . . Stein's  
Trenton, N. J. . . . . Alice Elizabeth Shoppe

Uniontown, Pa. . . . . Rosenbaum, Inc.  
Utica, N. Y. . . . . Frank T. Howard Co.

Vicksburg, Miss. . . . . The Style Shop

Washington, D. C. . . . . Frank R. Jelleff, Inc.  
Waterbury, Conn. . . . . Worth's  
Waterloo, Ia. . . . . Palace Clothiers  
Wheeling, W. Va. . . . . Stone & Thomas  
Williamsport, Pa. . . . . Brozman's  
Wilkes Barre, Pa. . . . . Hollywood Apparel Shop  
Wilmington, Del. . . . . Arthur's Apparel Shop  
Winston-Salem, N. C. . . . . Wm. Robin Co.  
Worcester, Mass. . . . . Richard Healy Co.

York, Pa. . . . . Bell's  
Yonkers, N. Y. . . . . The Fashion Shop  
Youngstown, Ohio, Chas. Livingston & Sons, Inc.

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**THE LITTLE SHOE-TAILOR SUGGESTS—**

**LO-BOY**—man-tailored in genuine Bucko reverse calf ... black ... blue ... green ... brown ... or grey or wine to order.



# hi, girls ! here's HI-BOY the man-tailored boot

It's ankles away! ... if you're going to wear the newest cut in sport shoes. Stetson's Hi-boy climbs to new heights ... covers the ankle ... braces the instep, and gives you all-day wear, in any weather, high-and-dry shod!

It's logical that Stetson should tailor this type of shoe. They've been bootmakers to Gentlemen and Polo Players and High-ranking Officers for fifty years. All Stetson women's shoes are hand-cut from light, soft leathers—you feel the fit and love the looks the moment you try them on.

Hi-boy in boot height and Lo-boy in oxford height are both built on Stetson's famous Cadette last. Do go and be fitted ... you really will be fitted by a Stetson dealer, and below are listed some of them. The Stetson Shoe Company, Inc., South Weymouth, Mass.

© 1936 The Stetson Shoe Co., Inc.



HI-BOY comes in black, blue, green, rust or brown Bucko. Or grey or wine to order.

Design Patent 100,211

**Stetson** **MAN-TAILORED** **Shoes**

ALBANY, E. A. Beaumont Co.  
ALTOONA, A. Simon & Co.  
ATLANTA, J. P. Allen Co.  
BALTIMORE, O'Neill & Co.  
BINGHAMTON, Parlor City Shoe Store  
BOSTON, Jordan-Marsh Co.  
BOSTON, Stetson Shoe Shop  
BROOKLYN, David Heller  
BROOKLYN, Harry Sachs  
BROOKLYN, H. Triebitz  
BUFFALO, The Stetson Shoe Shop  
CANAL ZONE  
Commissary Panama R. R. Co.  
CANTON, OHIO, Horton's, Inc.  
CHICAGO, The Stetson Shops  
144 South Dearborn St.

CINCINNATI, Stetson Shoe Shop  
CLEVELAND, Cleveland Stetson Shop Co.  
COLUMBUS, Holbrook Bootery Co.  
DALLAS, TEXAS, Nelman Marcus Co.  
DAYTON, Harry L. Buck Shoe Co.  
DECATUR, ILL., Raupp & Son  
DENVER, Daniels & Fisher Stores Co.  
DERBY, CONN., Hubbell Bros.  
DES MOINES, Wiltsey's Shoe Shop  
DETROIT, Berke's Boot Shop  
ELMIRA, N. Y., Gosper-Kelly, Inc.  
FLUSHING, L. I., Harry Sachs  
GREENWICH, Favorite Shoe Store  
HARTFORD, W. G. Simmons Corp.  
HOUSTON, TEXAS, Krupp & Tuffly

HUNTINGTON, W. VA.  
Ayres & Harwood  
KANSAS CITY  
Arnold Glove Grip Shoe Shop  
LANCASTER, PA., Shaub's Shoe Shop  
LINCOLN, NEB., Miller & Paine, Inc.  
LOS ANGELES, J. W. Robinson Co.  
MADISON, Huegel-Hyland Co.  
MEMPHIS, Levy's Ladies' Toggery  
MILWAUKEE, Stetson Shoe Shop  
MINNEAPOLIS  
Standard Clothing House  
MOLINE, Schwenker & Mouglin, Inc.  
NEWARK, Stetson Shoe Shop  
NEW YORK, Stetson Shoe Shops, Inc.  
15 West 42nd Street  
153 Broadway

NEW YORK, Greenleaf Shoe Co.  
NEW YORK, N. Ostrow  
NEW YORK, Swarts Shoe Shop  
NEW YORK, Traymar Shoes, Inc.  
NEW YORK, Vanity Boot Shop  
OMAHA, NEB., Nebraska Clothing Co.  
PHILADELPHIA, Norcross & Abbott  
PITTSBURGH, Stetson Shoe Shop  
PORTLAND, ORE., Ungar Inc.  
PUERTO RICO, Crews-Beggs D. G. Co.  
READING, Kathryn M. Anderson  
ROCHESTER, MINN.  
Baker & Steinbauer Shoe Co.  
RUTLAND, VT., Wilson Clothing Co.  
SACRAMENTO, Bon Marché  
SAGINAW, Kulper Bootery

SALT LAKE CITY  
The McKendrick Shoe Co.  
SAN FRANCISCO, Frank Werner Co.  
SEATTLE, The Stetson Shoe Shop  
SPRINGFIELD, ILL.  
Relsch Shoe Shop  
SPRINGFIELD, MASS.  
Stetson Shoe Shop  
STAMFORD, Perry's Shoe Shop  
WASHINGTON, D. C.  
Stetson Shoe Shop  
WILKES-BARRE, PA.  
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YONKERS, J. Cantor  
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# "Fashion Firsts"

## FUR COATS OF THE MONTH

EXCLUSIVE WITH LEADING  
STORES OF AMERICA



Schiaparelli's new swing swagger developed in tight-curl, lustrous Persian Lamb with the barrel sleeves she likes so much. Another proof of the fashion value fame of "Fashion Firsts" Furs.

\$265



The newest fur coat on the fashion horizon. Alix's belted tunic in Moiré Kid Caracul. Another step up the ladder of fashion-value fame for "Fashion Firsts" Furs.

\$195

IN NEW YORK CITY . . . Exclusive with  
RUSSEKS FIFTH AVENUE

Altoona, Pa. . . . .	Simmonds
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Gary, Ind. . . . .	Hudson's, Inc.
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Lincoln, Nebr. . . . .	Hovland Swanson Co.
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Lowell, Mass. . . . .	Cherry & Webb Co.
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Rochester, N. Y. . . . .	Sibley, Lindsay & Curr Co.
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San Antonio, Texas . . . . .	Carl's
San Francisco, Calif. . . . .	Livingston Bros.
Schenectady, N. Y. . . . .	Lady Lee and Evelyn Shops
Stamford, Conn. . . . .	H. Frankel & Sons
Toledo, Ohio . . . . .	Stein's
Tulsa, Okla. . . . .	Renard's
Vicksburg, Miss. . . . .	The Style Shop
Washington, D. C. . . . .	Frank R. Jelleff, Inc.
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Wilmington, Del. . . . .	Arthur's Apparel Shop
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Registered U. S. Pat. Office FASHION FIRSTS INC., 390 FIFTH AVE., N. Y.



# DESIGNED FOR LUX....

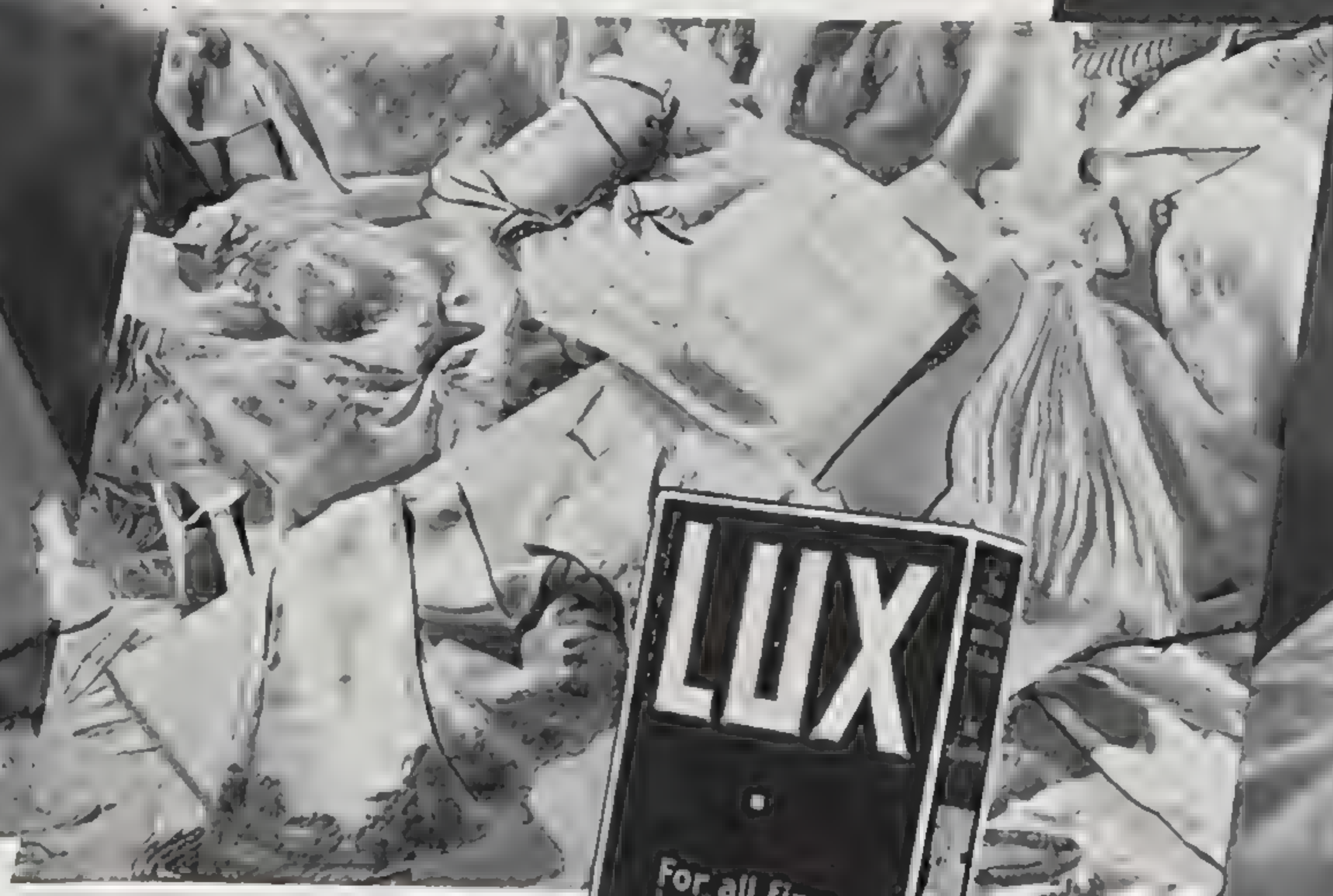
## The Trousseaux of the Season's Smartest Brides



SEPTEMBER BRIDES are lucky! The shops are filled with such ravishingly lovely things! Fashioned of delicate fabrics, they seem designed for a billionaire's betrothed, but they are practical enough for a "budget" bride—if she cares for them faithfully with Lux.

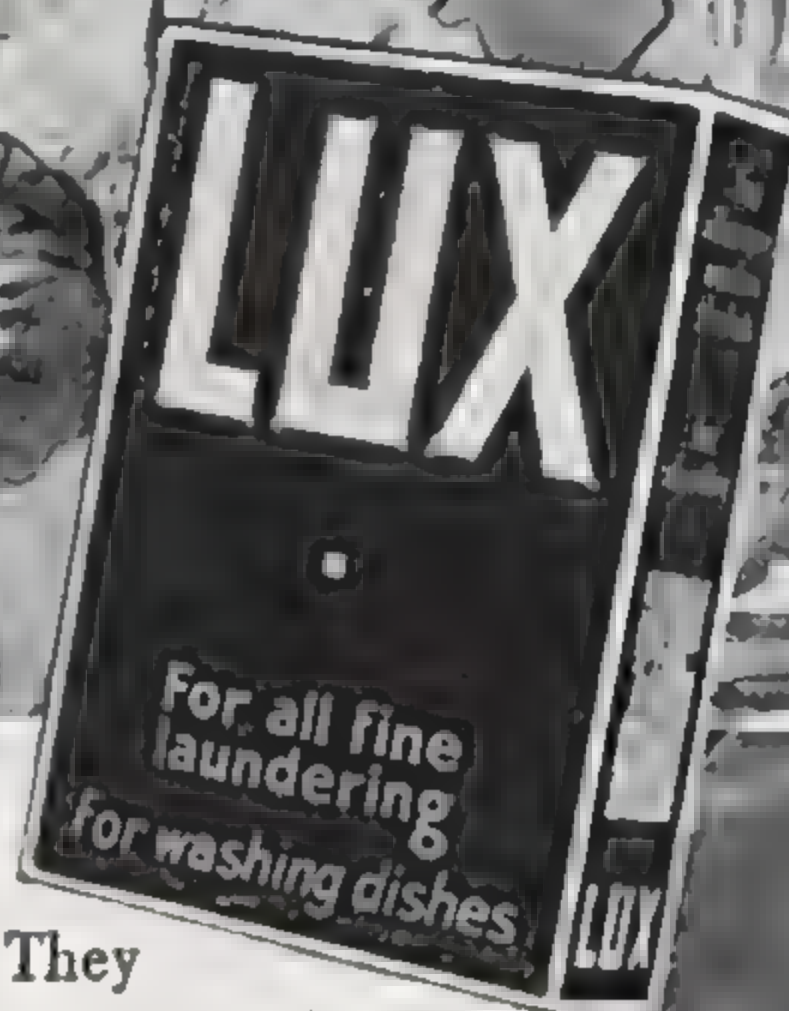
This safe care won't fade enchanting colors, won't injure delicate fabrics as cake-soap rubbing or ordinary soaps that may contain harmful alkali are likely to do. Lux has no harmful alkali. Anything safe in water alone is safe in gentle Lux suds.

**Fitting an autumn bride** in HATTIE CARNEGIE's Ready-to-Wear department (right). This Luxable satin, with a few alterations, is to serve Elinor Hothorne as an evening gown later. The upkeep will be practically nothing, for "I'm going to Lux it," Miss Hothorne says. At CARNEGIE'S, they recommend Lux.



**Honeymooning**—Mr. and Mrs. Charles William Christman. The former Andrea Johnson's husband is as mad about her gray jersey from BONWIT TELLER as she is. "But he'll never get mad about cleaning bills," she says, "because I practically live in Luxables."

**Underneath it all** modern brides insist on perfectly cut lingerie of delicate fabrics and handsome laces. They rave over the froth of BERGDORF GOODMAN's famous \$250 trousseau above! And as the bridal shop at BERGDORF GOODMAN's advises, they vow to care for such trousseau treasures with Lux, to keep them lovely as new.







**Escape in the afternoon** (above) Mr. and Mrs. Howard James Clyne. For traveling, the former June Campbell likes MRS. FRANKLIN's imported homespun knit in tweed effect. It resists creasing and can be easily Luxed and blocked at home. "We always advise Lux care," they tell you at MRS. FRANKLIN's. And young Mrs. Clyne adds, "I wouldn't risk ordinary soap—I Lux everything that's washable at all."



**Romantic loveliness**—BENDEL's negligee of hydrangea-blue organdy, which Mrs. Harry Lester Fulton (the former Isabel Pulsford) wears over an exquisite shell-pink slip. It makes even bright-eyed moderns wistful! No need for BENDEL's to add the precaution, "Care for it with Lux." "I wouldn't trust it to anything else," says Mrs. Fulton. "Lux keeps colors so lovely!"



WHICH TYPE ARE YOU?



ROUND?



SQUARE?



HEART  
SHAPED?



OR

○ VAL?

# Brewster Hats... Tailored-to-type

A FEATHER IN YOUR HAT when you choose Brewster! For they are "tailored-to-type" ... expertly styled to look attractive and smart on each of the four face shapes. Whether yours is oval, square, round or heart-shaped, there are individual Brewster Hats skilfully contrived just for you. Pictured above—VANITY—combining the smartest headline of the season with "tailored-to-type" styling. Brewster Hats are sold by leading stores throughout the country . . . . Four and Five Dollars.

BREWSTER HAT COMPANY, INC  
411 FIFTH AVENUE, NEW YORK





# Mangone

DESIGNS NEW MODELS IN

## Forstmann Kashmircurl\*



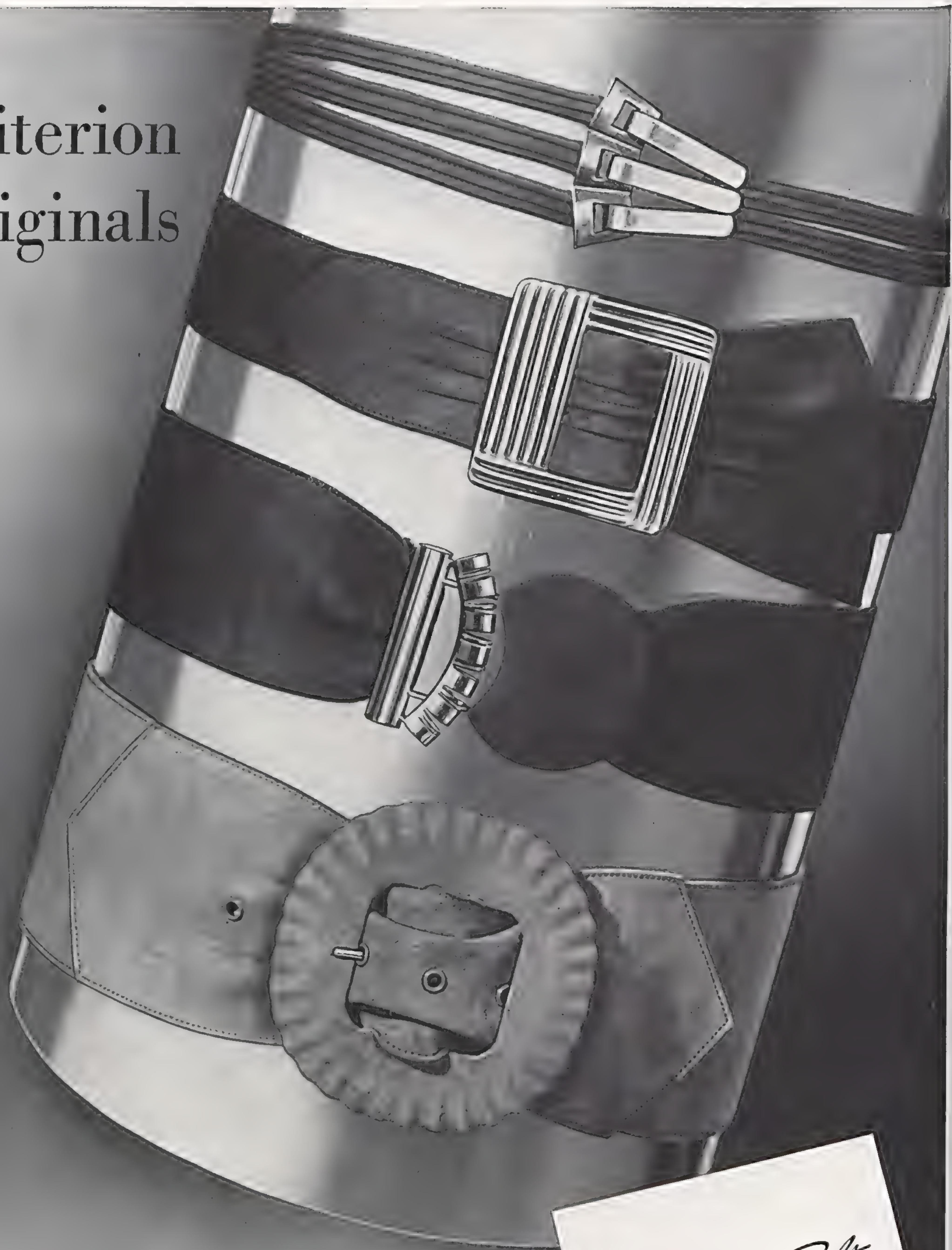
Mangone has designed a group of beautiful coats in Forstmann's distinguished new fabric, Kashmircurl . . . which is a gesture of defiance to commonplace standards. These coats have been fashioned especially for the woman who values individuality in clothes . . . who wishes to dress in a distinguished manner. Kashmircurl, woven of pure kashmir, is made by Forstmann exclusively for Mangone. Each coat is

individually hand-tailored. Where furs or other trimmings are used, they have been carefully selected one by one . . . not by the dozens or hundreds. These coats will be shown by a limited number of smart shops throughout the country. They will tell you about them in their announcements. If you miss them, or are unable to find these coats, write us and we will advise you in which shops they may be found.

P H I L I P M A N G O N E • 5 0 0 S E V E N T H A V E N U E • N E W Y O R K



# Criterion Originals



Criterion Belts are so eminently . . . and uniquely . . . *right* that women of unerring taste the world over have come to ask for them by name. Conspicuous among the many new Fall designs now at leading stores are: ☆ (top) PALM SPRINGS, 2075 in corded suede, \$2. ☆ (second) HOLLYWOOD, 2073 in suede, \$1.50. ☆ (third) DEL MONTE, 2095 in cape or 2074 in Moaka, \$2.25. ☆ (fourth) BEVERLY HILLS, 2071 in cape or 2072 in Moaka, \$2.50. Presented in all the new Autumn colors.

S L O T E & K L E I N, I N C. • N E W Y O R K  
*World's Premier Maker of Quality Belts for Women*

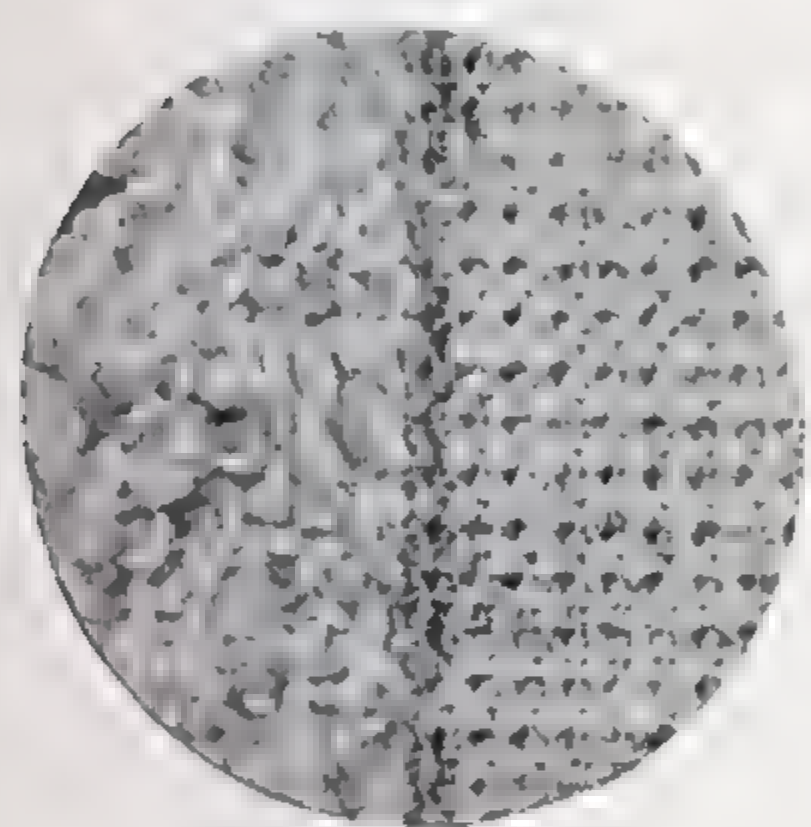
*Criterion Belts*



# COLOR • DESIGN • TEXTURE • QUALITY

*Martex has Everything!*

Does your skin demand a "powder puff" softness in bath towels? Then insist on the extra soft, extra fluffy bath towels which have made Martex famous. In a rainbow of colors if you wish. Or in snowy white if white is your choice. If you like



Actual photograph showing part of the terry surface clipped away to expose the closely woven Long-Life underweave.

to glow as you rub, Martex also has just the crisp, tingley towels you are looking for. Men especially like the Martex Rub-Down Towel—pure linen on one side for friction, cotton terry on the other side for quick drying.

Remember this when buying bath towels: Martex is the only brand in which every towel is made with the Long-Life underweave. This underweave adds years of life to each towel. That is why, on a "cost per year" basis, Martex will cost you less in the end than ordinary bath towels.

You will find the many different colors, designs and textures of Martex Towels displayed at leading department stores and linen shops. Wellington Sears Company, 65 Worth Street, New York, N. Y.

*Martex*

**BATH TOWELS**

With the Long-Life Underweave



Above are shown, top to bottom, Triumph, Tuxedo Park, Grandeur, Flotilla and Splendor.



the Velvet of the year





# velvet Crush resistant

► Enter the crush resistant velvets, brilliantly timed for velvet's brilliant year. Day and night the elegant world is velvet. DuPont, whose fine rayon yarns appear in such varied and exquisite velvets, proudly tells this new story. Crush resistant means not one, but many velvets. Each member of The Velvet Guild makes one or more versions. ► Crush a full width hard in your hand. Release it, astounded. No sign of crushed pile appears. A new, close-guarded secret gives resilience to velvet—eliminates seventy-five percent of ordinary crushing. Dry cleaning does not impair its crush resistant qualities. Frequent steaming is not necessary. If it does crush with moisture and long pressure, you simply run a warm iron over the back of the fabric, while the garment hangs.

**B. ALTMAN & CO., NEW YORK.** show crush resistant velvet by the yard—and in a magnificent ready-to-wear collection. The coveted gowns and wraps of the season appear in it. We show three models. Left—Recamier décolleté held by a necklace of brilliants, 39.95. Center—Afternoon velvet with christening collar, 79.95. Right—Pencil Princess with starched lace, 39.95



## Originated in Du Pont Rayon





# STURDY SPORTS

*Win fair Ladies*



PADDOCK

• It's the sporting spirit of '36. Throw back your shoulders and swing into stride...in Walk-Overs that dote on walking. Dashing, colorful, roughed up sportbuck...crocodile (borrowed from brother) and other grainy surfaces that give a sturdy character in keeping with the new, casual clothes.

PADDOCK (above): High over your instep. Bold harness stitching and strap in contrasting color. Black sportbuck with oxblood. Brown or green with brown. Gray with marcasite. Also brown calf. Square toe and heel.



JINGO



GRANADA



COSTUME COURTESY  
DEL MONTE-HICKEY



PICO



WINDSOR

JINGO: Black or brown boarded calf with smooth calf trim. Square toe and heel.

GRANADA: Genuine brown crocodile. Black or Spanish tan calf.

PICO: Araby green, black or brown suede with calf weave. Round toe.

WINDSOR: Lightweight tan Norwegian grain, black piping. Black sportbuck, dubonnet piping. Round toe. Low leather heel.

Most Walk-Over Shoes \$6.85 to \$10.50. De Luxe styles \$10.50 up. Slightly higher West.

## WALK-OVER

510 FIFTH AVENUE • PARIS. 15 Avenue de l'Opera • LONDON 372 Oxford Street, W 1



# Carolyn

answers the  
demand for quality  
with striking dresses of

## ONONDAGA PURE SILK



★ It's an unbeatable combination  
... certain of many continued successes ... Carolyn's  
inimitable styling ... and ONONDAGA'S rich new pure  
silks. Each enhances the charm of the other ... and the  
dresses that ensue are predestined to capture the hearts of  
all smart women. Restrained ... ingeniously simple ...  
their quality is self-evident ... their ef-  
fectiveness undeniable. Sizes 12 to 20

29.75  
PHOTOGRAPHED AT HOTEL FERRER

Hats by Marion Valle

Carolyn

Modes are sold exclusively in New York by ARNOLD CONSTABLE

Allentown, Pa. . . . . H. Leh  
Atlanta, Ga. . . . . Rich's  
Austin, Texas . . . . E. M. Scarbrough & Sons  
Baltimore, Md. . . . Schleisner Co.  
Baton Rouge, La. . . . Dalton Co.  
Birmingham, Ala. . . . Burger-Phillips  
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Boise, Idaho . . . . The Mode, Ltd.  
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Bozeman, Mont. . . . Boertsch's  
Burlington, Vt. . . .  
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Rochester, N. Y. . . . McCurdy's  
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Washington, Pa. . . . Caldwell's  
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Williamsport, Pa. . . . Brozman's  
Wilkes-Barre, Pa. . . . Fowler, Dick & Walker

For information regarding Carolyn Modes write National Modes, 130 W. 31st St., N.Y. C.





*Monotone*

by

**"STRONG HEWAT"**

gives character and  
beauty to these  
informal town coats

First requisite of a fine coat... a fabric that shows its quality in the splendid way it interprets new silhouettes... Such a fabric is this monotone by "Strong Hewat." Its homespun texture brings something "plus" to the distinguished cut of these garments.

Left: After Schiaparelli... a biscuit toned rich monotone coat with a high-cut notched shawl collar of beaver. Sizes 9 to 17. \$75.00

Right: Peter Russell inspired coat in gold color monotone with a high notched collar of skunk. Sizes 9 to 17. \$69.75

**at B. ALTMAN & CO.**  
FIFTH AVENUE, NEW YORK  
AND

John Wanamaker, Philadelphia, Pa.  
Kaufmann's, Pittsburgh, Pa.  
Chas. A. Stevens & Co., Chicago, Ill.  
Frank R. Jelleffs', Inc., Wash., D.C.  
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Walter's Inc., Detroit, Michigan  
Richard Healy Co., Worcester, Mass.  
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OR WRITE TO

**BEN GINSBURG, Inc.**  
500 Seventh Ave., N. Y.



# A NEW WAY TO TRY ON SHOES

That Only

## Foot Saver

WOULD DARE SUGGEST

*Thrill to the Magic of  
Foot Saver's Shortback\* Fit!*

*How Foot Saver's Amazing  
Shortback Lasts Give You  
"Custom-made Fit"*

NO longer must you put up with the dowdiness and discomfort of loose heels or tight toes! Because they're made to the proportions of your foot, over the exclusive new Shortback Last, Foot Savers cling to your heel and instep without the tiniest gap or bulge—without special fitting, non-slips or heel pads. Snug as a glove, smooth as your loveliest stockings. Yet, despite their trimness you'll probably say that they're more

comfortable at the toes than any shoes you've ever worn.

How gracefully you'll walk in these flattering Foot Savers! Your foot will actually look smaller—and so much smarter! At the same time, you'll enjoy the grand comfort of Foot Saver's secret arch. This hidden patented construction gives you just the sup-

port you need to keep youthfully alert through the longest days. Truly you'll be a new person in these exciting new Foot Savers!

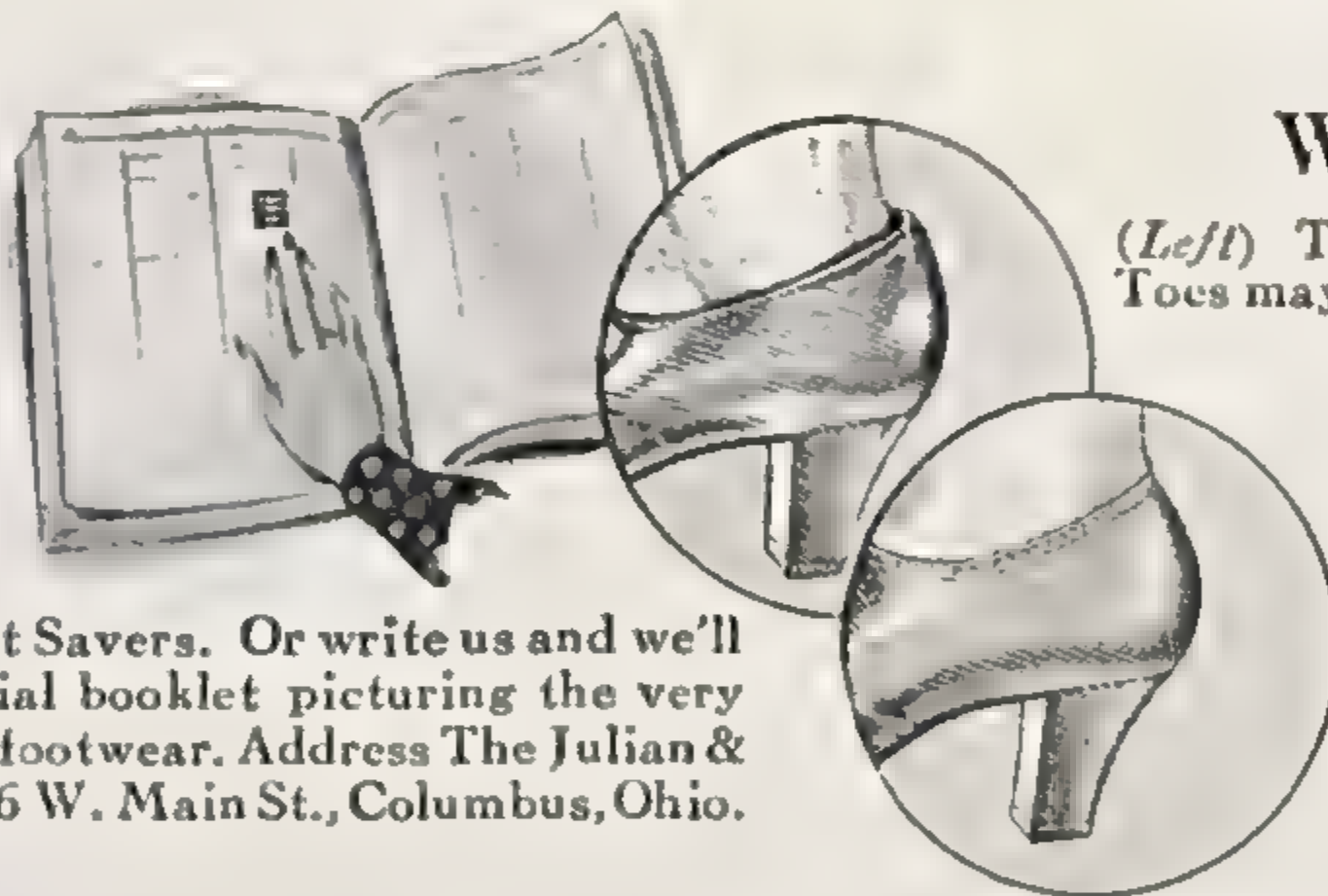
### Longer Life for Your Stockings

Your new Foot Savers will save you many a hosiery bill. Made over our exclusive Shortback Lasts, they won't slip up and down when you walk and, therefore, don't tend to rub holes in your stockings.

\*Reg. U. S. Pat. Off.

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for the name—under "Shoes"—of the selected dealer near you who displays the new fall styles in Foot Savers. Or write us and we'll also send you a special booklet picturing the very latest styles in smart footwear. Address The Julian & Kokenge Company, 66 W. Main St., Columbus, Ohio.



### What a Difference!

(Left) Typical of many ordinary shoes. Toes may be comfortable, but the heel is loose and gaps at the sides and back. Both the appearance and comfort of its owner are wrecked.

(Right) Shortback Foot Saver Shoe. Snug and trim at the heel and instep. Yet the toes are comfortable. Naturally this foot looks much smarter—and seems smaller, too!

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The ANGELA—flattering two-eyelet dress shoe made over Foot Saver's exclusive Shortback Last—snug at heel and yet roomy at toe.



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### A Famed—But Hidden Comfort!

In every pair of smart Foot Savers is a patented metatarsal construction that gives your foot just the support you need to walk gracefully and comfortably.



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The Julian & Kokenge Company  
66 W. Main Street, Columbus, Ohio  
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Please send me your new fall Style Booklet picturing the smartest new Footwear Fashions. Also name of nearest Foot Saver dealer. **FREE**

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Men's Foot Savers are made by the Commonwealth Shoe & Leather Co., Whitman, Mass.

**FOOT SAVER SHOES**  
*For Perfect Fit at Heel and Toe*

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# POUNDS OFF YOUR *Appearance*

Today's finer art of "Lastex" corsetry will scale whole inches from your silhouette, to sleek you down for the nipped-in fashions of Fall. But you must afford "Lastex" a chance to do things with your pet problem, supposing you have one, of course. "Lastex," you know, is The Miracle Yarn whose magic touch makes any woven or knitted fabric stretch to fit and control, with comfort, the variations of feminine curve. It makes it unnecessary as well as unfashionable for any woman to put up with bulges or wrinkles or discomfort. It has smoothed away many a fitting worry and revamped many an admired figure. There is a "Lastex" foundation, girdle, or bra for every type, from the petite to the mature. Always look for the "Lastex" label in choosing your foundation garments. You will find a wide variety for selection at the better shops and stores everywhere. — "Lastex," 1790 Broadway, New York City.



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GARMENTS

H & W all-in-one, two-way stretch "Lastex" with boned panel back. The "Lastex"-shirred negligee, in aqua-tone crepe, is by Fem Robes. The black suede street shoes, with open-mesh "Lastex" goring, are by L. Miller.



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## SMART FOR FALL

Photographed at the Plaza

# Junior Miss Fashions sleekly closed with the concealed Talon-fastened placket.

Reg. U. S. Pat. Off.

The gay, new, smart Junior Miss Fashions are distinguished by a new sleekness of silhouette—the trim, flat closure line that is the Talon-fastened placket's gift to modern fashions! This new dress closure fastens in a jiffy—then lies so flat and smooth that it is anyone's guess where the closure actually is! Address all inquiries to Hookless Fastener Company, 71 West 35th Street, New York, N. Y. Hookless Fastener Company, Meadville, Pa. New York, Boston, Philadelphia, Chicago, Los Angeles, San Francisco, Seattle, Portland.

SIZES 11 TO 17

AT LEADING STORES EVERYWHERE



All styles registered with  
Fashion Originators' Guild

• The handmade bit of white at the neckline is smart relief for the deep rich Velvet of this puffed-sleeve afternoon gown. The fitted empire line owes its trim beauty to the Talon-fastened placket closing! *Upper left.*

• "Five-o'clock" Frock in scintillating embroidered Metal Cloth with puffed-up sleeves and striking rhinestone four-link buckle! Lithe, smooth lines are accented by Talon-fastened placket closing. *Upper right.*

• Lamé "Five-o'clock" Frock with flattering collar and long sleeves. This model of gleaming beauty is elegant in fabric, simple in line! It features the invisible Talon-fastened dress closure! *Center left.*

• In the sporting mode—two-piece dress in Rabbit's-hair Woolen with contrasting Suede trim! The skirt flares smartly—hipline smoothness is preserved by the Talon-fastened placket closure. *Center right.*

• Smart Moiré with new slippant pelum and puffed-up sleeves. Posies at the neckline, buttons for smart detail. Skirt is smoothly closed with invisible Talon fastening. *Lower left.*

• Smart Crepe daytime frock with new stitched collar, twin bows and "period" sleeves. The swing skirt is trimly Talon-fastened at the placket. *Lower right.*



## TALON

• The Talon slide fastener enhances trim, slim lines—makes both sides of your frock smooth.





## Misses' Frocks smartly closed with the concealed Talon-fastened placket

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The most *notable* fashions of the season are in smart accord about plackets—they feature the completely concealed, entirely smooth, Talon-fastened placket! This modern dress closure tailors frocks to a new perfection of silhouette—gives such a trim closure that the placket side rivals the sewed-seam side for tailored beauty! Address all inquiries to Hookless Fastener Company, 71 West 35th Street, New York, N. Y. Hookless Fastener Company, Meadville, Pa., New York, Boston, Philadelphia, Chicago, Los Angeles, San Francisco, Seattle, Portland.



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### TALON

• The Talon slide fastener enhances trim, slim lines—makes *both* sides of your frock smooth and sleek. You can't detect the slide closure.

SIZES 12 TO 20 • AT LEADING STORES EVERYWHERE

• Broadcloth dress with Edwardian sleeves, a modern high-swathed neckline and amusing tasseled belt. Features Talon-fastened placket closing. *Upper left.*

• Embroidered Braid marks the yoke of this Tricoleta Crepe frock. Lines are smart and smooth—and a Talon fastener is on duty at the seamlike placket. *Upper right.*

• Sleek Jersey afternoon gown with brightly clipped bateau neckline, Figure-moulding lines completed by seam-like Talon-fastened placket closure. *Lower left.*

• Glamorous Velvet dinner gown with heart-shaped neckline and demure white Venise lace sleeves. Sweeping lines are perfected with the invisible Talon-fastened placket closure. *Lower right.*

RIGHT FOR THE NEW SEASON



# IN THE SPORTS MOOD

## Frocks smoothly closed with the concealed Talon-fastened placket

Reg. U.S. Pat. Off.

There's a fluid grace about the new tailored fashions, and every one scores a hit because of the concealed Talon-fastened placket! It eliminates, for good, the unsightliness of old-fashioned dress closures—presents a trim, smooth fastening instead! That's the reason why the smartest women are making sure that *their* sport togs boast the Talon-fastened placket! Address all inquiries to Hookless Fastener Company, 71 West 35th Street, New York, N.Y. Hookless Fastener Company, Meadville, Pa., New York, Boston, Philadelphia, Chicago, Los Angeles, San Francisco, Seattle, Portland.



All styles registered with Fashion Originators' Guild

● Ribella ribbed knit fabric in a swag-gerly tailored frock with exaggerated pocket trim and Spectra Talon fastener closing the blouse! A concealed Talon-fastened placket perfects the trim lines of the skirt! *Upper left.*

● Velveteen with a double row of buttons for the blouse—kitten's ear Broadcloth in contrasting tone for the skirt—and there you have one of the smartest of two-piece frocks! Skirt features Talon-fastened placket. *Upper right.*

● Sheer Woolen one-piece frock with contrasting Spectra fasteners running up the seam on each shoulder. Novelty leather belt and tie! Invisible Talon-fastened placket closes this model trimly. *Center left.*

● New shirred neckline for smart distinction in this nubby Crepe frock with gold-toned Talon fastener at the neck and concealed Talon-fastened placket trimly closing the skirt! *Center right.*

● A sprightly printed necktie sets off the tailored smartness of this Briar Crepe sports dress! The Talon-fastened placket closure carries out the smooth, sleek tailoring of this model! *Lower right.*

SIZES 12 TO 20 AT LEADING STORES EVERYWHERE



## TALON

● The Talon slide fastener enhances trim, slim lines—makes *both* sides of your frock smooth and sleek. You can't detect the slide closure.







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## A Guide for Brides . . . *Past – Present – and Future!*

with an individually bound 56-page portfolio  
devoted to a survey of home furnishings

House & Garden announces another significant DOUBLE NUMBER—the second of its series of notable feature issues.

Like the first DOUBLE NUMBER, which appeared in September, the October issue will consist of two complete, individually bound companion publications that come fastened together and are offered conjointly to subscribers and newsstand purchasers at the regular price of the magazine—*both* for only 35 cents.

We call this the BRIDES' DOUBLE NUMBER, but that by no means describes its full scope. For the two volumes that make up the October issue constitute the most comprehensive *house furnishings* and *home equipment* number in the history of House & Garden.

Here is a storehouse of the very latest information on every phase of the subject of home outfitting—data that will not only be prized by newlyweds, but by every family genuinely interested in making the home more attractive, more modern, more convenient, and more graciously livable.

Here, too, are innumerable suggestions for the betrothal, the wedding, and the honeymoon, including new gift ideas, pointers on entertaining and travel advice.

The October DOUBLE NUMBER of House & Garden is an issue that you will want to preserve and refer to time and time again as an important contribution to the literature of the home—its furnishing . . . its equipment . . . and its maintenance.

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## *Fresh and Lovely and Simple— the Ways of English Skin Care*

IN LATE SUMMER the harbor at Cowes blooms with a myriad of dancing petal sails—a marine flower garden. And no less flower-like in imagery is the scene aboard one of the giant cruisers standing by to receive lovely visitors for tea or cocktails during Royal Yacht Squadron Regatta.

They are so clear-skinned, fresh and vivid, these Englishwomen of all ages. So utterly untouched by harsh effects of wind and weather and strenuous activity you'd fancy each had stepped directly from her dressing-table.

Yet the secret of their perfect complexions probably lies many hours behind them—in the simple, almost universal skin ritual they favor—sponsored by the House of Yardley.

A daily face bath, never neglected, with one of the gentlest, most finely effective skin soaps in the world—called Yardley's English Lavender Soap.

A smoothing, texturing application of snowy English Complexion Cream. It leaves your face fresh and "new-made" feeling, always. (Use also Yardley's Night Cream if your skin is subjected to especially drying influences. And Yardley's new Foundation, if you prefer a special powder base. Many use English Complexion Cream itself.)

Then the unusual, gloriously vital finish given by Yardley's English Lavender Powder . . . a protective veil of lasting beauty for delicate skins.

Add whatever Yardley finishing touches your own taste dictates—you'll find your skin, too, awaking to glowing, English loveliness. Why not begin enjoying these exquisitely simple and effective beauty rites at once? You may, easily, for Yardley has placed the requisites everywhere in America with our famous bath things and other cosmetic luxuries. The booklet V-10, "Beauty Secrets from Bond Street," will tell you more about them. Write for it today. Yardley & Co., Ltd., 620 Fifth Avenue (Rockefeller Center), New York City; 33, Old Bond Street, London; and Paris, Toronto, Sydney.

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## LIST OF CHAPTER HEADINGS

1. Preface
2. General Behavior
3. The Behavior of a Gentleman
4. Introductions
5. Invitations and Their Answers
6. The Etiquette of Visiting Cards
7. Table Settings and Service
8. Menus
9. Wines and Liqueurs
10. Servants
11. Entertaining in the Daytime
12. Entertaining After Dark, Part I
13. Entertaining After Dark, Part II
14. Hospitality and the Country House
15. Travel
16. The Etiquette of Clubs and Sports
17. The Behavior of Children
18. The Christening
19. The Début
20. Engagements
21. Preparations for a Wedding
22. The Wedding Day
23. Funerals and Mourning
24. Conversation and Speech
25. Letter Writing
26. The Conventions of Official Washington

**T**WELVE years ago, when Vogue's first Book of Etiquette was written, the post-war generation was spinning through a whirl of short skirts and short manners. Vogue then stated the philosophy of behavior with a distinction that made this book the classic.

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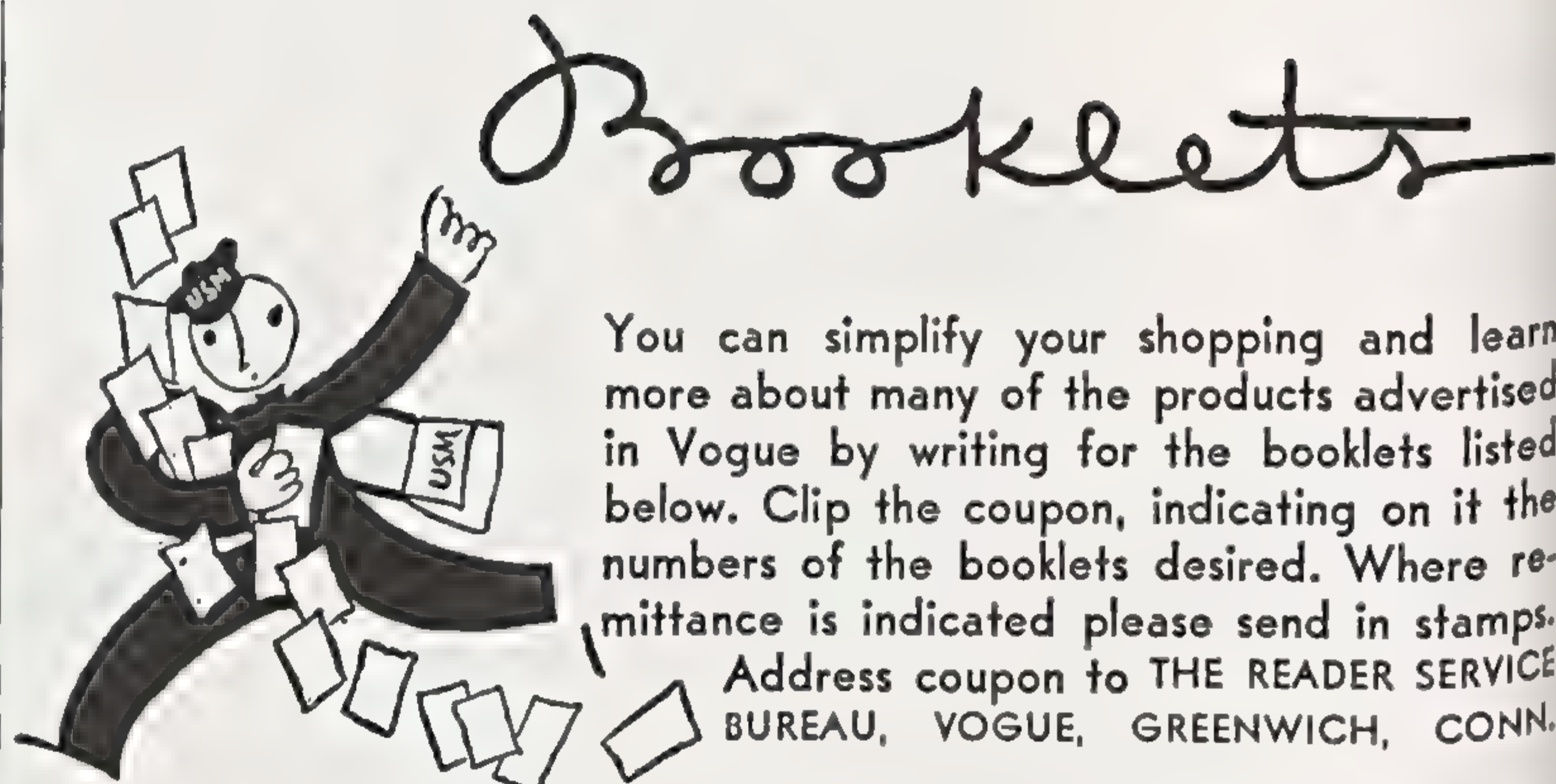
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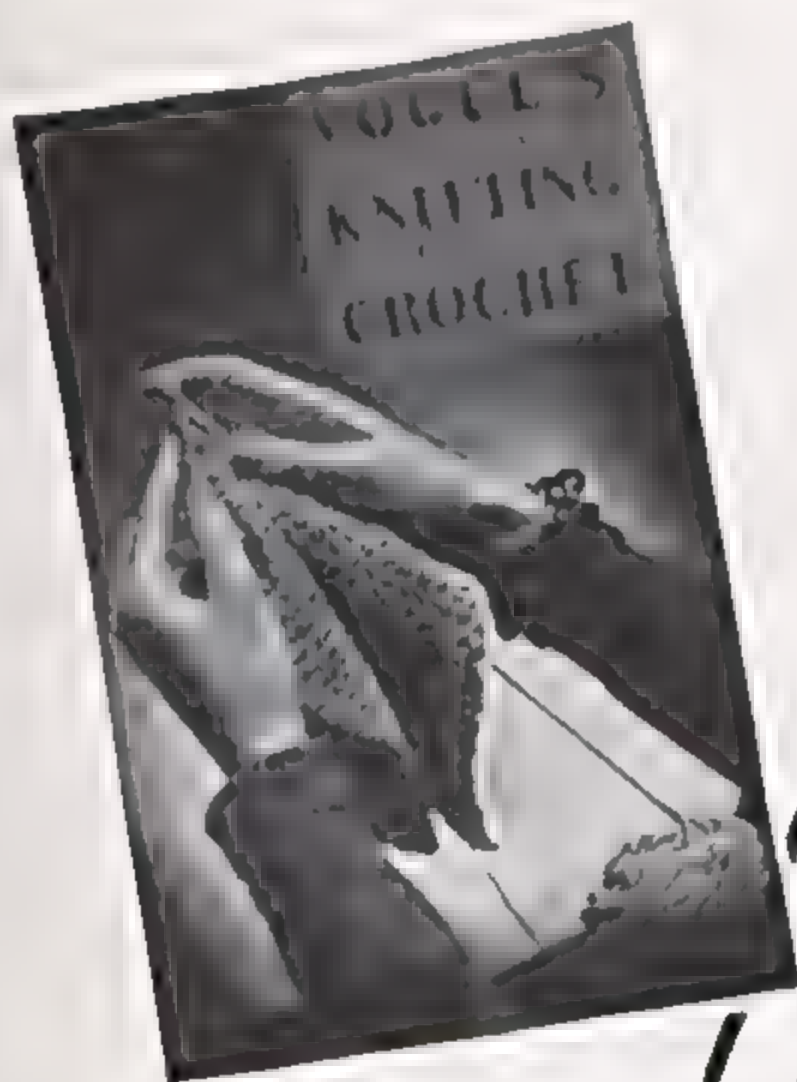
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V.M. 10-1-36



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# Vogue's second PRIX *de* PARIS

**A career contest open to college seniors  
throughout the United States**

**A** GAIN, the editors of Vogue take pleasure in announcing a career contest open to all members of the senior class of accredited colleges and universities throughout the country.

Again, there will be two major prizes, each offering employment with pay on the staff of Vogue. And, as before, additional positions may be created for contestants whose work shows marked ability.

In the last *Prix de Paris*, more than 190 colleges were represented. So ably did the contestants acquit themselves that, besides the two announced awards of positions on Vogue's editorial staff, one contestant was placed in Vogue's Merchandising Service Department; another in Vogue's photographic studio. In addition, through Vogue, in the neighborhood of 20 more participants obtained positions in other organizations.

This year's *Prix de Paris* holds even greater possibilities than its forerunner, which ended in May.

The winner of the first prize, as before, will be awarded one full year's employment with Vogue, at least six months of which will be spent in our Paris office, with all travel expenses paid. In Paris she will learn at the source how fashions are created. The time spent in New York will be devoted to a study of fashion reporting from the American angle and to gaining a knowledge of distributing and merchandising.

The second prize will be six months' employment on Vogue's New York editorial staff, and, as previously

mentioned, Vogue may again find it possible to create positions for others who show unusual talent.

Besides, executives of leading stores, manufacturing firms, cosmetic makers, advertising agencies and newspapers have become so interested in the contest that they have asked to interview outstanding contestants in their respective localities with a view to offering them desirable positions. At least forty of the highest ranking participants in this year's *Prix de Paris* will benefit by these opportunities.

The regulations of Vogue's second *Prix de Paris* are given herewith. As you can see, there are no strings attached. You do not have to be a Vogue subscriber to enter the contest. True, you must study Vogue, just as you would study a text book for facts on any subject. The rest is up to you.

If you like fashions and want to make them your career . . if you have a flair for writing, either editorially or commercially . . if you possess the knack of clever presentation . . if you are interested in a business career that has a fashion or beauty angle—this is your chance to get a head-start! For the young women who succeed in winning the awards and who make good in the work for which they are chosen will be permanently employed after their training has been completed.

There is an entrance blank on the opposite page. Fill it in and send it to us now. In case this blank is not available for your use, write for another.



## HERE ARE THE RULES OF THE CONTEST

- ① Each entrant must be a member of the graduating class of 1937 in a U. S. college or university which grants a recognized A. B. degree.
- ② The contest will consist of two parts: first, a series of six quizzes to be answered by the entrants and graded by the judges as any college test paper would be graded; and, second, a thesis on a general fashion subject.
- ③ Each entrant must fill out an entrance blank. These blanks may be mailed immediately, or with the answers to the first quiz.
- ④ The first quiz of the series will be published in the November 1st issue of Vogue and the succeeding ones will appear in the issues of December 1st, January 1st, February 1st, March 1st, and April 1st.
- ⑤ Each quiz will be made up of from 5 to 10 questions which will range in subject matter from definite fashion points, which anyone who has made a careful study of her copy of Vogue can answer, to "idea" questions covering the whole fashion field.
- ⑥ Papers will be graded on the following points:
  - (a) Recognition and judgment of fashion values drawn from the two preceding issues of Vogue.
  - (b) Initiative and imagination in presentation of fashion.
  - (c) Ability to write clearly and vividly.
- ⑦ Answers to each test must be mailed on or before the twentieth of the month on which the test appears and must bear a postmark of not later than midnight of the twentieth of the month.
- ⑧ Entrants must send answers to all six quizzes in order to be eligible for a prize. Although Vogue will regret having to disqualify a girl who misses a test through no fault of her own, this regulation is essential to absolute fairness in judging.
- ⑨ Subjects for the thesis will be announced January 1st. Theses must not exceed 1500 words in length and are due on April 20, 1937. No late theses will be considered.
- ⑩ All test papers and theses must be typed.
- ⑪ The judges of the contest will be the Editors of Vogue and their decision will be final in all cases.
- ⑫ The winners of the contest will be announced about May 20th, 1937. The girl selected by the Editors, on the basis of her best answers and thesis, as having the most outstanding fashion ability will join Vogue's staff for the following year. At least six months of her time will be spent in the Paris office. She will be paid an adequate salary plus her expenses to and from Paris. The winner of second place in the contest will be employed on a salary basis for six months in the New York office of Vogue.

INQUIRIES AND MATERIAL CONCERNING THIS CONTEST SHOULD BE ADDRESSED TO: VOGUE'S PRIX DE PARIS, 420 LEXINGTON AVENUE, NEW YORK CITY

### ENTRANCE BLANK

Please enroll my name as an entrant in Vogue's *Prix de Paris* contest.

Name \_\_\_\_\_

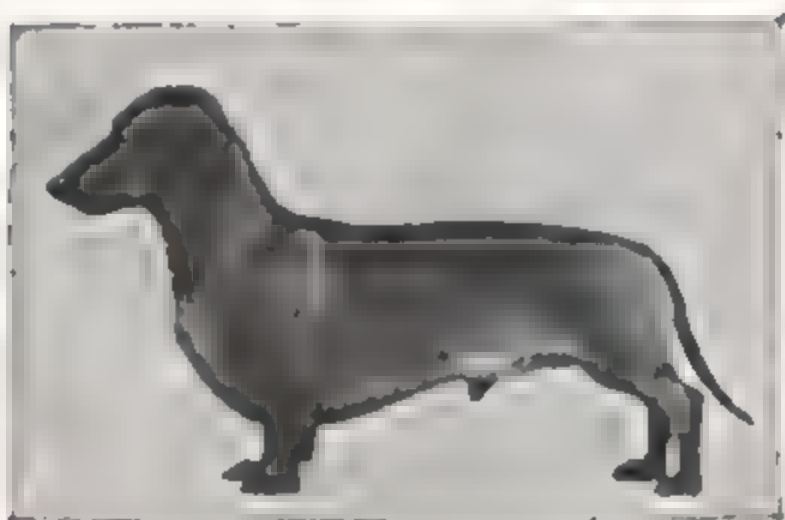
Home Address \_\_\_\_\_

I am a member of the class of 1937 of \_\_\_\_\_ College or University

My college address is \_\_\_\_\_







Ch. Feri—Flottenberg

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A sturdy lot of showy, attractive puppies from prize-winning stock for sale at reasonable prices.

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Prize-winning Gladiator Queen Fisher, who is owned by the Reverend F. J. Heaney

**Bullterriers or Head-Lines?**

**S**CREAMING head-lines, "Murder," "Theft," "Kidnaping," "Attack," and combinations of any two! A glance at the morning paper would suggest that some substantial protection in the home might not be amiss in this day and age. The police are at hand, truly, but, under most circumstances, you may not expect an arm of the law upon your door-step day and night. Moreover, human sentries require cups of coffee at odd hours. But there is a watchman at hand, and he is called a Bullterrier. He needs no coffee. He is proud to work the twenty-four hours of the day. And his keener hearing and hereditary instinct give him the edge on his human competitors. His fee, when he accomplishes his job, is a pat on the head or a juicy bone.

There is much in the very appearance, heredity, and reputation of the dog to check the advance of any marauder. Notably powerful of build, a Bullterrier owns an expression and a setting of eyes that are remarkably forbidding when he so chooses. The interloper quickly gets the idea those eyes wish to impart, and it requires a mighty nerve or a ready weapon to ignore that warning.

Furthermore, the Bullterrier's heritage, from his ancient ancestors of pit-fighting fame, is priceless to him as a guardian to-day. It was the early pit dogs, who learned most effectively that "he who hesitates is lost," who lived to perpetuate the breed. At the same time, they found that a sudden and ineffectual sally was but poor strategy. The modern Bullterrier has inherited what his progenitors learned in bitter strife—to wait his turn, to make prompt decisions, and to function effectively. His ability is history. A fool a man must be who stays around to argue. One thing may lead to another



Pete of Hades is a great favourite with his young masters, James and John Clark



# OF VOGUE . . . .



An Ohio Champion, a noted winner, comes from a long line of famous Bullterriers

in this world—an unlocked door, for instance. Not all who fall from grace are habitual criminals. Opportunity plays a nice part in many major and minor crimes. At times, the human members of a family find it inconvenient to investigate a slight noise in a distant part of the house. They take it for granted that such a sound has one of the many innocent explanations. The Bullterrier takes nothing for granted. No sound is too slight to arouse his interest, and his business is to investigate. More than one opportunist of an unwholesome variety has found the unlocked door a convenient exit when faced by a white dog with the businesslike appearance that marks the Bullterrier. Moreover, the intruder has usually gone empty-handed and shut the door behind him.

And then there is the gas man who is not the gas man. How often we read, "The tragedy occurred at 11:30 A.M. when Mrs. Adams was alone in the house." She would not have been alone had she owned a Bullterrier. It would be rash to state that nothing unfortunate could happen, but, under different circumstances, there would have been from forty to sixty pounds of white fire to blaze between Mrs. Adams and the masquerader.

The kidnapping of children has long had an alarming aspect for parents in the United States. By many, it is considered the crime of crimes. Again, it would be rash to state that the possession of any one dog could, with certainty, avert this atrocity. Yet, the chances of such a tragedy would certainly lessen with the presence of a loyal vigilante who is always on guard, during day or night, should evil stalk abroad.

No special training is required to teach the Bullterrier his job, for intelligence is his birthright and his reasoning logical. It is necessary, however, (Continued on page 34)



Four of a kind—champions from one litter. Owned by Mr. and Mrs. Z. Platt Bennett

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HAMILTON MASSACHUSETTS

MR. & MRS. JUSTIN W. GRIESS, Owners  
White Poodle Puppies  
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Grown Stock

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Black and brown puppies. House, ear, and lead broken. Trained dogs for obedience test.

At stud:  
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Outstanding puppies and grown dogs.

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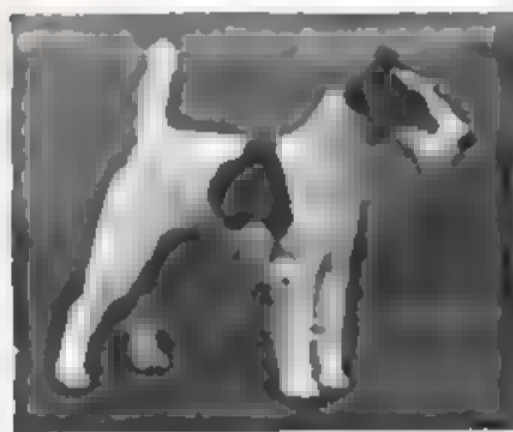


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Puppies ready for delivery  
Three fine males. Older Dogs. Finest possible condition, obedience, house, ear, and leash trained. All dogs excellent character and temperament.

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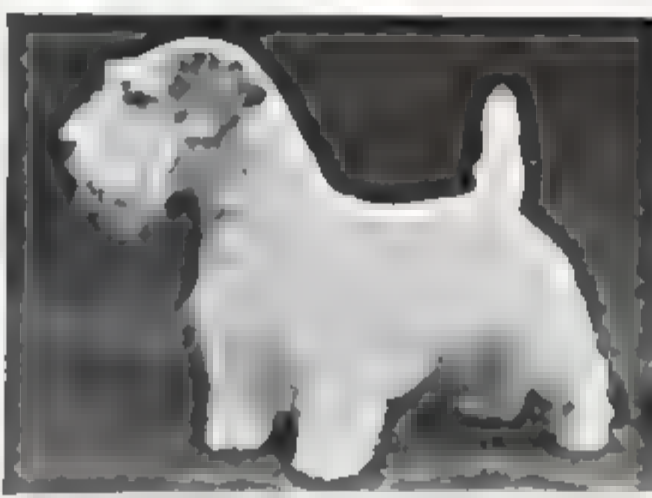
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1029 State Street  
Battle Creek, Mich.

"BATTLE CREEK HEALTH FOODS FOR DOGS"



# THE DOG MODE OF VOGUE



Ch. Our Lady of the Flying Snow; from California

(Continued from page 33) to give him the opportunity to develop his knowledge of man and to acquaint himself thoroughly with the habits of his particular environment—this, and free access to all parts of the house at all times. By restricting the dog to cellar or bathroom, his ability to function as a watchman is lessened. Slip-covers for furniture may prove a better economy than shutting the Bullterrier up while he sheds, for it might be well to remember that thieves do not allow time out for the house dog to change his coat, and burglars, if they are really good burglars, make it their business to know where a Bullterrier is at all times.

The foregoing description seems to picture a zealous watch-dog. This the Bullterrier most certainly is, but he is not overzealous, and the minister on a parish visit has nothing to fear when he enters by the front door. The dog's exceptional ability as a guardian is not the result of persistent training; in which case, discrimination would have no place. It has a much deeper source, being the dog's expression of loyalty and understanding of the needs of his friends, rather than an obedience to any trainer.

However insistent are the Bullterrier's talents as a watch-dog, he also possesses other qualities that make him admirably suited for companionship, as well as protection. These attributes augment the Bullterrier's watchful genius, and he fits into the scheme of things, taking but little and giving much of loyalty and protection.

CUYLER T. RAWLINS

## "PEPPY THAT'S US"



Because we CAN'T GULP OUR FOOD WHEN WE EAT

**MITCHELL'S**  
CANT TIP OR BREAK  
**ANTI-GULPING DISH**

WILL DO THE SAME FOR YOUR DOG  
\$2.00 Postpaid ORDER ONE TODAY

FROM MITCHELL MFG. CO.

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The Wigwam. Distinguished Inn and attractive bungalows in glorious desert setting near Phoenix. Golf, ride, relax. Rates from \$8. Amer. Plan. Bklt.

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The Princeton Inn. Facing golf course and Graduate College. Amer. Plan. 100 rms. Fireproof. "Hospitality as in days of old." J. Howard Slocum, Mgr.

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The reason is plain, too—for the resort Boardwalk is delightfully unique as a bicycle lane. Paralleling the ocean's edge and bathed in sunshine, it is a safe continuous thoroughfare approximately eight miles long. There are no traffic intersections to cause annoyance, and what's more, there are no hills to curb your cycling ardour.

Bicycling is permitted on the Boardwalk in the early morning hours until nine o'clock.

## FOLIAGE FESTIVAL

The Fall Foliage Festival is scheduled for October 3 at Skytop, Pennsylvania, high in the Poconos. These Pennsylvania mountains, always beautiful, are at the height of their glory in the Autumn, when frost has transformed their foliage into a feast of colour. The Foliage Festival will be followed by a Columbus Day Golf Tournament on October 11, and by a trapshoot meet on October 17.

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De Witt Clinton. A Knott Hotel. New, well appointed. Faces Capitol Park. Splendid meals; attentive service. Come, we'll make you happy.

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Hotel Parkside, 20th St. and Irving Place. In convenient Gramercy Park. Solariums, roof terraces. \$2 per day—\$10 per week. A Knott Hotel.

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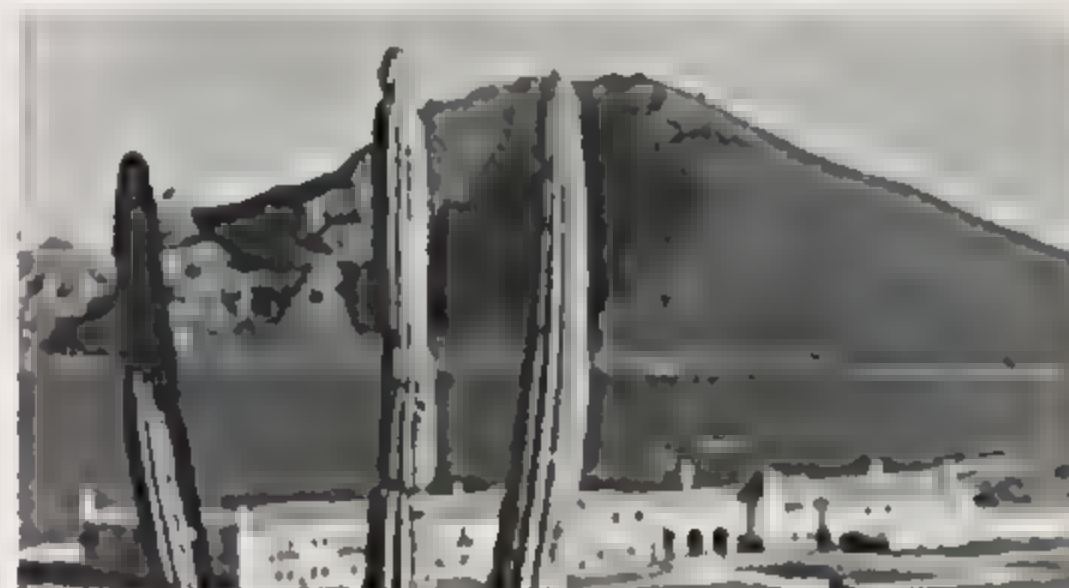
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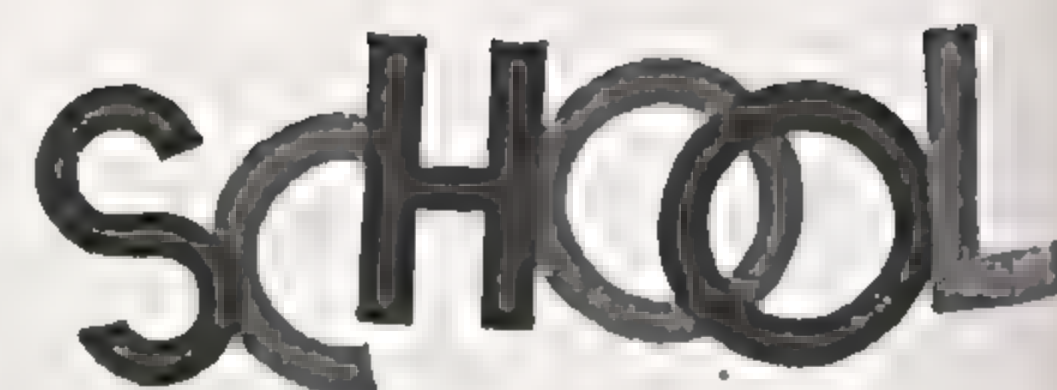
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# Vogue Covers

## New horizons



• If you have any convictions at all about American art, you ought, whatever your political convictions, to go to see the exhibition of work done by the WPA's Federal Art Project in the year since it was organized. Not all the work it has done, mind you; only the best of it, selected by the Museum of Modern Art (which knows its stuff) and exhibited therein—the address is 11 West Fifty-Third Street—from about September 16 to November 1. Selected, moreover, purely on merit, and not on a regional or political basis. The exhibition will be called "New Horizons in American Art," will be directed by Miss Dorothy C. Miller, Assistant Curator of Painting and Sculpture at the Museum, and will include oil-paintings, water-colours, sculptures, murals, graphic arts, and paintings and sculptures by children. The finest work done by all the Project's artists, in forty-four of the forty-eight states, will be boiled down to fill three or four floors in the Museum of Modern Art; and aside from the technical excellence of much of this work, you'll find that there's something rather exciting, even inspiring, about it. That so much fresh, vigorous, and original talent could have been discovered and developed among these obscure young artists is an encouraging sign. And if you want pure Americana, this is it—one painting is by a Colorado Indian called Red Robin, and we hear that there are some very remarkable wood-carvings by a Mexican labourer.

There will also be a display of the work done by the Index of American Design, whose purpose is to "discover, uncover, and reproduce, in line-drawing and water-colour, the original American designs employed in hand-made objects of use and decoration. The finished Index . . . will not be a dull compilation of facts, figures, and photographs, but will show the objects in their true colours and textures, and will grow more valuable with passing years as an authoritative and illuminating picture of the settings and accessories of American life. . . ." You'll find reproductions of the Shakers' chaste and strangely beautiful furniture and textile designs; New England designs from crewel-work, quilts, and dolls; reproductions of early paintings on wood by natives of New Mexico; Pennsylvania Dutch designs from painted chests, pottery, ironwork, toys, and wood-carvings; copies of the exquisite ironwork produced in Louisiana during the French occupation; Spanish-inspired designs in grill-work, and hand-wrought, silver-embossed saddles and bridles, from California; studies of the beautiful old silverware made by the early American craftsmen; it's all here, painstakingly compiled and beautifully presented. If this be boon-dogging, make the most of it.

## Bee-liners

• Between Providence and Boston, the New Haven Railroad has operated for several years its famed streamliner, "The Zephyr." Between Cleveland and Detroit, the New York Central's "Mercury" now whisks back and forth. While out in the stretching West, the Union Pacific Railroad conducts four streamliners from Chicago to Denver, to Los Angeles, to San Francisco, and to Portland. These are called the "City of Denver," "City of Los Angeles," et cetera, and each train makes one round trip a week.

Just recently, we returned from California via the "City of San Francisco," and because we had such a busy time getting any space on it at all, for the Thursday we wanted to leave, we feel pretty qualified to say two words about it in these columns. (We know, for instance, that the "City of San Francisco" is almost fully booked for its east-bound April and May "sailings," on account of Edward VIII's crown-wedding in London.)

What seems to be the chief advantage of streamliners is that they get you places, without depriving you of the passing landscape. It was just two nights and one day from San Francisco to Chicago, but we saw all the Sierras, Rockies, and Droughts we wanted to. There was time for an ice-cream cone only at Ogden and Cheyenne. There used, in the old days, to be time for pack trips.

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# the town

Try a streamliner, and you'll also be astonished by the swift immediacy of its departures. A single inspired creak, and the train is off, full tilt. We aren't, as yet, quite sure what we think about the up-and-down cushioned movement of the train, en route, but we guess it's better than lurching from right rail to left rail, with coffee up and down our front.

On the inside, the "City of San Francisco" is planned much as other trains are—with the usual bedroom cars, compartment and drawing-room cars, and upper and lower berths. Unlike other extra-fare trains, however, it ends up with two coaches, and in the rear nose of the last car there is a bar and buffet for coach passengers.

Space on this streamliner doesn't go begging, by any means. The height of the cars being considerably cut down, and the walls sloping noticeably inward, life is not so ample in an upper berth as it once was. But at least the upper berths have windows—a small sliding panel through which you may view the plains.

There's one car for the Pullman passengers to recreate in, being half-diner, with tables for four on each side, and half-lounge, with a radio and a bound copy of *Vogue*. You have to keep constant watch, though, if you want to find room for yourself.

An interesting decorative note in the "City of San Francisco" is its window-shades—not the old, mournful ones in graveyard green, but a bright new pattern simulating a Venetian blind.

## Américaine



• The Café de la Ville, at 65 East Fifty-Fourth Street, is a place where you can do everything about *haute cuisine* except to spend a *haute* sum of money doing it. In partnership since last February, owners Hector and Pierre offer you a luncheon or dinner menu of five sizeable courses, and there are as many things to choose from in each course as there are in the beastliest I. Q. test. They say you *should* choose frogs' legs, *chicken en casserole*, or lobster *Américaine*, as *spécialités du café*; but don't feel limited, because everything else we've tried there has seemed mighty special, too. From a Martini up to and including strong black coffee.

The restaurant is quite small, consisting of a combined bar and entrance-hall, and one room for dining. But Vernon McFarlane, the decorator, has given this room dusty-pink walls, lots of mirrors, and, therefore, the right effect of airiness and area. What's more, there aren't too many tables, so you can take ten people there for dinner without being crowded. And without being a crowd.

## Star bright

• All the Libra people should run up and see what the stars hold for them at the Planetarium in October. The lecture this month is going to be about a little "Twenty-Thousand Year Journey Up and Down the Corridors of Time." This major sight-seeing spot in New York has been opened a year, and the visitors are already well towards the three-quarter of a million mark. There are six public performances a day: eleven in the morning, two, three, and four in the afternoon, and, at night, one at eight and another at nine, when lots of people drop in wearing evening clothes. The attitude of the visitors is often amusing. People have come with binoculars in order to see the stars better. They have even called up to find out if the Planetarium stars could be seen on rainy days, and, of course, if there is one place where the show goes on, rain or shine, it is in this sky theatre. They have organized a club called Sky Scouts for the Junior astronomy enthusiasts. Yachtsmen and the U. S. Navy use it all the time for starry advice for steering. When the Japanese training-ships were in the Hudson River recently, a Planetarium lecture on the subject of Celestial Navigation was translated into Japanese.

## Another new silhouette



• *Vogue* covered the country with one fell flight recently. We flew from New York to Flint, Michigan, and back in a day to see the 1937 Buick cars before the world gets a glimpse of them. (Continued on page 46)

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## VOGUE COVERS THE TOWN

(Continued from page 45) Men can not go on laughing at women for changing fashions, while the motor industry puts out new styles with such zest. The manufacturers seem at last to realize what purchasing powers we women are, and it is to please the feminine sex that many changes are being made. Anyway, General Motors are now as inventive as the Paris dressmakers in thinking up new tricks. The advance preview had the hushed expectancy of a Paris opening. We were taken through two hundred acres of railroad sidings, cooling systems, power-houses, assembly lines and factories. The new dummy models made in wood were finally shown to us in a designing loft hidden behind grey velvet curtains.

While the engineers and architects in the sightseeing party were impressed by the Buick's increased horse-power, double stabilization back and front, lengthened wheel base, wider seats, type of airplane carbureter, which operates an improved flow of gas at any speed and position, and such vital matters, we were interested in the new silhouette, as well. It is lower, the top less square, the whole car more slim-lined and smarter, the hood looks as if a very modern jeweller had been working on it, something called the "cat walk" is higher and blends into the shell without a break, the cylindrical hood lights are attached without brackets. What changes the entire look is the fact that the radiator grating has been split and the bars run horizontal. The hood side is curved, and the louvers carry out the whole simplicity and sweep of the design. Everything has been done to emphasize the tapering front. The hardware and chromium gadgets on the cars are more massive with the same structural flow of line. If you wish a radio, it has been built into the dashboard. A scarlet enamelled Buick family coat of arms flashes on

the front, and even the flying wing has been made into a more bullet-shaped and powerful-looking emblem.

In the designing rooms, we looked at enormous samples of metal painted in advanced colours, ten sheets in all, six with translucent finish. We heard that California orders light colours, high-priced cars were generally taken in black, dust-laden states order dust-proof shades; that Samarra-beige, a new shade, is the result of seven cans of paint mixed together. There is a new deep blackish blue called Chancellor, which should appeal to America's best-dressed women. Contrasting colours will be introduced only on the wheels, the moulding will be a severe stainless steel line splashed along the sides. We warn you that 1936 cars will soon look as out of date as flat-crowned hats and dressy dinner-clothes. The Motor Show opens in New York in November.

### Educating the women



• It seems that modern women are a great deal more cloistered and backward than we ourselves thought. At any rate, Miss Cynthia Howard, of the

Continental Distilling Company, recently took a poll of five hundred New York ladies to see how many of them could throw together recognizable versions of five popular cocktails: the rum cocktail, the cockle-warming Manhattan, the magnificent Martini, the fruity Old-Fashioned, and the piquant Whisky Sour. And of these five hundred women, only three per cent. could mix all five; seven per cent. could make four out of a possible five; eighteen per cent. could make three; twenty per cent. could make two; twenty-five per cent. could make one; and twenty-seven per cent.—oh, the shame of it!—bought the ingredients, but hadn't the vaguest idea how to put them together. (Apparently, they just sat around in the living-room, surrounded by parched guests, remarking cheerily "As soon as my husband comes, we can all have a cocktail.") Reason totters on its throne.

Yet there are more women drinking cocktails than ever before—which makes this record even worse. We're not only bad hostesses, but downright parasites. We must act, and act quickly. For Miss Howard herself, the discoverer of this ugly scandal, is going to lecture and give lessons at The United Liquor Shop, Forty-Seventh Street and Park Avenue, the early part of this month—to "inculcate in women a desire to be as proud of the cocktail that is served in their homes as of the food that is on their tables." We earnestly hope that practically all the hostesses we know will be present—especially the ones who haven't got any potted plants into which we can pour their so-called Martinis.

### Guest tours

• If you're curious to know how radio programs are made, we suggest a trip through the National Broad-

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# VOGUE COVERS THE TOWN

casting Company studios. They have organized a "Guest Tour," which takes about an hour. Business starts at 9:00 A.M. and signs off at 11:00 P.M. Gordon Mills, the official in charge of the forty-five guides who are on deck, tells us that the big rush of visitors is from two to four, so we advise you to pick some other time. Just step in under the marquee half-way down either side of the R C A Building. You can get your tickets for forty cents apiece at the booth in the lobby and go up to the mezzanine; there is no wait longer than ten minutes. There's also a reduced rate for school and "organization" parties of ten or more.

N B C hasn't said much about this little feature they offer the public because the whole matter came up rather unexpectedly when they moved into Radio City. They didn't plan on anything of the kind, but the popular demand of the radio fans to see the studios soon made it necessary to start these tours.

You will find a lot to open your eyes in the complexity and magnitude of what it takes to put those programs into your home. The guides are already pretty well hardened to answering questions—on why are so many studios necessary, why are programs so carefully rehearsed and timed, and why do successive programs never originate in the same studio? They tell you what a "nemo" is, what the name of your home town looks like on the cathode ray oscillograph (don't be worried, these cathode tubes are something like the ones they plan to use in television—they visualize the sound of your voice).

You'll also see the world's largest studios where Major Bowes and his Amateurs, Jessica Dragonette, Fred Allen, Ben Bernie, and many others perform before invited thousands. We filed in hushed silence into a glass-enclosed balcony to see a rehearsal of the Woman's Radio Review. But to sit in on a commercial broadcast is an entirely separate proposition. There you've got to know the advertising sponsor or at least a third cousin in his advertising agency. In that way, you get to be his guest, and he sends you tickets of admission.

Next, you'll get a look at a million dollars' worth of air-conditioning if that's the sort of thing you're curious about, not to mention the handsome N B C master control room, which may remind you of your dreams of the future. Last but by no means least, you'll get in on the secret of sound effect. Right in front of your eyes, they show you how Cellophane can sound like frying eggs, and other feats of audible magic.

The N B C guides are young men in their late 'teens and early twenties, all are over six feet tall, and dressed in spotless blue-and-white uniforms with plenty of braid. But unless you're unusually inquisitive, you won't find out at the time which of the big Eastern colleges he probably attended. Incidentally, one guide told me that his groups last week included an English lord, four Hungarians, an Alaskan, a French count, an American engineer whose home

was in Chile, and Gene Tunney.

Since they started up the visiting in 1933, they've had over a million, two hundred thousand visitors, from Groucho Marx to Mrs. Calvin Coolidge, so you're apt to run into anybody or everybody.

## Hickory nuts

• Patrons of "Swing" need no introduction to The Hickory House, which reverberates nightly at 144 West Fifty-Second Street. But if you aren't addicted to swing music, and to the demented sounds that arise from a "jamming" trombone, or an over-reactive *flügelhorn*, you ought to pay The Hickory House a visit the first chance you get.

Chiefly a restaurant, The Hickory House suits us better as the place where you sit up on a tall stool, at a large elliptical bar, and hear Farley and Riley lead their band into furious dithers of comedy-stuff and sizzling rhythm. Perhaps not to their everlasting credit, Farley and Riley once introduced a tune called "The Music Goes 'Round and 'Round." At The Hickory House, they now have a way of playing "The Bugle Call Rag" while gradually doling out all their instruments to the audience around the bar. Which results in the kind of lavishly uncontrolled hilarity we like.

## Another Tony

• If you don't know a Tony, here's a chance to put one on your acquaintance list. You can trail him down at the Trouville, 112 East Fifty-Second Street, where he has been holding forth for two years. The Trouville is a place where you can concentrate on eating; the decorations do not stare at you from the walls nor does a ballet imperil your full soup-spoon. You can give undivided attention to absorbing food. (Continued on page 48)



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## VOGUE COVERS THE TOWN

(Continued from page 47) Lunch time brings out the silver-fox crowd in full cry—a predominance of women, because most men have only time enough to gobble a quick bite, which is no way to treat the Trouville food. Go there in leisure, and start the meal off right with a Trouville Special—in real life a Daiquiri, electrified with a dash of maraschino and a frappé treatment. Then let your full-grown appetite loose on the hors-d'œuvres, which are meant to be eaten, not wondered at. From there on, consult your own tastes—liver and bacon has worked its way up the ladder to a position of prominence as one of the most favoured dishes, and we are in a position to state that the Trouville prepares it well. As for dessert, we are a devotee of an ice served with fresh raspberries and fruit brandy.

Dinner runs the gamut of culinary arabesques, but, at that, the prices, as those of lunch, are fair and middling. For the finale, get Tony to bring you Drambuie, a Scotch liqueur that isn't as well known as it deserves to be, probably because the people who do know about it are afraid that if more find out, there won't be enough to go around.

Finally, there is the after-theatre crowd, people who drop in for a bite to eat or a nightcap. To amuse them, quite incidentally, there are two men, who sing, and Bunty, a girl who plays, sings, and tempers torch with humour. However, interiors, not exteriors, are held important at the Trouville. Go there to eat, and you'll find the fare well worth the bill.

## Let 'er buck

• Ponca City, Cody, Cheyenne may like rodeos, but no more than our town. New York now throws its hat in the air and yells approval annually at the World's Series Rodeo during the month of October. In a week, the pedestrians along Eighth Avenue bet-

ter watch out, for six hundred wild horses, bucking horses, riding horses, bulls, steers, cows, and calves will be led into Madison Square Garden. More than one hundred and fifty cowboys and cow-girls from all sections of the West will compete. Some of last year's champions will defend their titles, and try for the \$35,000 prize money. Gene Ross, the strong man from Sayre, Oklahoma, who grieved his opponents and astounded everybody last year by throwing nine steers in a total of only ninety-six and two-fifth seconds in the steer-wrestling contest, will try to do it again. Eddie Curtis, the triple-threat man who won first in the steer riding, Pete Knight of Denver who won the saddle-bronc riding last year, Hugh Bennett, the calf-roping champion, will find himself roping calves that weigh around three hundred pounds each, and Rose Davis of Fort Worth, crowned Champion Cow-girl bronc rider, will probably outride the other girl contestants.

A new stunt has been added. A wild horse race. Fifty mustangs never before handled by man were rounded up in the Northwest and will be shipped East. At each performance of the Rodeo, nine of these horses will be placed in the chutes at the same time. Each team consists of a rider and two handlers. At a signal from the judges, the nine horses will be turned loose in the arena to be held and saddled by the cowboys. The first team to get their mount saddled and ridden across the finish line wins the first prize. And there will be enough excitement generally to thrill our effete dude hearts.

## Cinematic classics



• For real hilarity, we can find nothing more uproarious than the revival of Flicker Frolics—uncut Gems from the Cinema's Past. Revived without a

change, you may see the fainting heroines, grizzly Bad Men, hair-raising sequences, and all the frills. Instead of a Mickey Mouse, you may see Pat Sullivan's animated cartoon of Charlie Chaplin among the Bolsheviks—a really screamish piece. There's a news-reel from 1911—when things were really happening—a colourful panorama showing the notables of the day—Anna Held, Kaiser Wilhelm, William Howard Taft as the Governor of the Philippines, and the Hon. Governor of New Jersey, Woodrow Wilson. For a touch of sentiment, there's a heart-thrilling picture—a smash-hit called "Millie, the Arcadian Maid" with the subtitle, "Trusting Hearts at the Dawn of a Woman's Great Adventure"—co-starring Mary Pickford (without her golden curls!) and Lionel Barrymore. And do you remember the George McManus animated cartoon featuring the world-famous Snoo-kums Baby?

These pictures are all from the collection of the Stone Film Library, Inc., and are being shown at theatres throughout the city. To find the theatre nearest you, you may call Circle 7-2980.



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## VOGUE COVERS THE TOWN

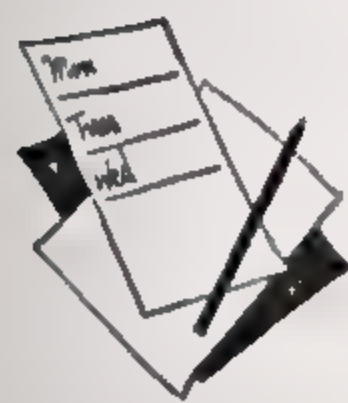
## Town gossip



• The King Cole Room at the St. Regis is to be transformed entirely, given a new name and everything. Watch for the opening in October. . . . The Futurity for two-year-olds closes the season at Belmont on October 3. . . . Night-life is moving further uptown, a new restaurant, the Café Montparnasse, has opened at 50 East Seventy-Ninth Street. You may lunch there and dance during the dinner and supper hours to Joseph Smith's orchestra. . . . The Russian Eagle, that popular place in the Sherry-Netherland last winter, is being entirely redecorated and will open soon with new features. . . . El Morocco's followers will be glad to hear that, besides being air-conditioned, their favourite dance place will have a newly decorated bar with a dome ceiling in midnight blue. But they won't change the zebra-striped banquettes. . . . The de Marcos and Eddy Duchin will move in for a packed season at the Persian Room at the Plaza the first of this month. . . . The Statue of Liberty being fifty years old, the French Chamber of Commerce is going to celebrate her at a dinner at the Waldorf on October 28. . . . "Noah" will be the first play put on at the Lafayette Theatre in Harlem, scheduled for a September 30 opening. . . . If you are a football fan, you will want to know that Columbia University starts its season by playing the University of Maine at Baker Field on October 3. . . . The Piping Rock Horse Show will be held October 1 to 3. . . . Mrs. August Belmont will again head the Metropolitan Opera Guild campaign for this winter. If you wish to become a special and privileged subscriber to one or more opera performances, telephone to the office at the Hotel Pierre. . . . What may be the last of Spanish Regional costumes will be on display in water-colours at the Arden Galleries from October 5 to 24, the work of Gratiene de Gardilanne and Elizabeth Moffat. . . . Pancho is playing for dinner, and Wednesdays are gala nights at the Park Lane. . . . Everybody is continuing to learn the rumba at Arthur Murray's.

## Town Hall program during October, 1936

(subject to change)



Thursday Evening, October 1—The National University Society, lecture

Friday Evening, October 2—The National University Society, lecture

Sunday Afternoon, October 4—Anton Toller, double-bass

Monday Evening, October 5—The National University Society, lecture

Tuesday Evening, October 6—The National University Society, lecture

Wednesday Evening, October 7—Gino Palmisano, pianist

Thursday Evening, October 8—The National University Society, lecture

Friday Evening, October 9—Laura Dubman, pianist

Saturday Afternoon, October 10—Winfred Cornish, pianist

Sunday Afternoon, October 11—Thelma Spear Lewisohn, soprano

Monday Afternoon, October 12—Montgomery Davis, baritone

Monday Evening, October 12—The National University Society, lecture

Tuesday Evening, October 13—Alexander Sklarevski, pianist

Wednesday Afternoon, October 14—Steven Kennedy, baritone

Wednesday Evening, October 14—Eunice Norton, pianist

Thursday Evening, October 15—The National University Society, lecture

Friday Evening, October 16—Gloria Perkins, violinist

Saturday Afternoon, October 17—James Friskin, pianist

Saturday Evening, October 17—Alli Ronka, soprano

Sunday Afternoon, October 18—Margaret Halstead, soprano

Sunday Evening, October 18—Dallies Frantz, pianist

Monday Afternoon, October 19—Leroy Anspach, pianist

Monday Evening, October 19—Elvin Schmitt, pianist

Tuesday Evening, October 20—Frank Glazer, pianist

Wednesday Evening, October 21—Michael Zadora, pianist

Thursday Evening, October 22—Arthur Billings Hunt, baritone

Friday Evening, October 23—Joseph Schuster, cellist

Saturday Afternoon, October 24—Katherine Bacon, pianist

Sunday Afternoon, October 25—John Charles Thomas, baritone

Sunday Evening, October 25—E. Robert Schmitz, pianist, and Eddy Brown, violinist

Monday Afternoon, October 26—Ernst Victor Wolff, pianist and harpsichordist

Monday Evening, October 26—Samuel Reichmann, pianist

Tuesday Evening, October 27—Arthur Loesser, pianist

Wednesday Evening, October 28—Elizabeth Wyss, contralto

Thursday Evening, October 29—Orchestral Concert, Paul Stassevitch, conductor

Friday Afternoon, October 30—Paulina Ruvinska, pianist

Friday Evening, October 30—Ruth Jeffrey, violinist

Saturday Afternoon, October 31—Ezra Rachlin, pianist

Saturday Evening, October 31—Socialist Labor Party, meeting

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## "Revers.."

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**Eleanor Beard**  
INC.

Hand quilted comforter of Cherokee taffeta in the new Acorn and Thistle design, cut 72" x 81"; filled with the finest lamb's wool, \$35.00

Finest quality wool blanket with inverted scallops, hand-bound in satin to match comforter... \$19.75

Blanket cover of Pom Pom crepe with net footing and net monogram. Single size. .... \$11.50

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SANTA BARBARA: 21 De La Guerra Studios

## AUTUMN HOME WORK



A trim sweater-blouse, knitted in a herring-bone stitch, and with the casual feeling you want in a blouse for country tweeds. Directions for making it are printed directly below

**M**ATERIALS: 9 oz. of a 2-ply wool; 5 needles with points at both ends, size 2; and 1 pair, size 0.

Size: 32-inch bust.

Gauge: 10 stitches and 14 rows to 1 inch, measured over stitch 3 on the no. 2 needles.

**STITCHES:** 1. For the border and cuffs work a knit 2, purl 2 rib. 2. For the sleeves, yoke, and collar, work in single moss stitch, which is knit 1, purl 1 along one row. In the next row, knit the knitted stitches of the last row and purl the purled stitches. 3. The rest of the jersey is worked in a herring-bone stitch in the following manner: work a knit 2, purl 2 rib, but in every second row move the rib one stitch to the left for the left side of the work and one stitch to the right for the right of the work.

**BACK:** Cast on 130 with the small needles and knit back into the back of the stitches. Work 2½ inches in stitch 1. Change to stitch 3 and two of the no. 2 needles. In the next row, knit 2, purl 2 for 60 stitches, work 10 in stitch 2, purl 2, knit 2 to end. The ten middle stitches of the back will be worked throughout in stitch 2, the remainder in stitch 3. Work ½ inch. Increase once at the beginning and end of the next row and every ½ inch afterwards until you have 160 stitches, then work without further shaping until the back measures 10½ inches. Shape the armholes. Cast off 4 stitches at the beginning of each of the next 2 rows, 3 stitches at the beginning of 2 rows, 2 at the beginning of 2 rows, and 1 at the beginning of 6 rows (136 stitches left). Work without further shaping until there are 72 rows above the beginning of the armholes. In the next row, work 63, leave the next 10 stitches on a spare needle and the remaining 63 on another spare needle. Work on the first 63. Cast off 11 at the beginning of the next row (edge nearest centre of work) \* and then cast off at the beginning of the rows at this same edge 5 stitches once, 4 once, 3 once, and 2 four times. At the beginning of the next row (armhole edge) cast off 8. Work 1 row. Repeat the last 2 rows until all the stitches are eliminated.

Pick up the 63 stitches from the spare needle, join the wool to the edge nearest the middle 10 stitches, cast off 11 at the beginning of the row, then work from \* to end. Leave the remaining 10 stitches on a spare needle.

**FRONT:** Work like the back up to the end of armhole shaping. Work on until there are 52 rows above the beginning of armholes. In the next row work 63, leave 10 stitches on 1 spare needle and the remaining 63 on another. Cast off 6 at the beginning of the next row (edge nearest centre) \* and then cast off at the beginning of the rows at this same edge 3 stitches for 4 rows, 2 stitches for 4 rows, and 1 stitch for 5 rows (32 stitches left). Work without further shaping until the armhole measures the same as those of the back, then cast off 8 at the beginning of the next row. Repeat the last 15 rows until there are 50 rows of stitch 2. Knit 2 together at the beginning of every row until there are 66 stitches left, then knit 2 together at the beginning and end of every row until there are 14 stitches left. Cast off.

**YOKE:** Join the shoulder seams before beginning the yoke. With one of the no. 2 needles pick up the 10 front stitches, join the wool to the stitch nearest the left armhole and work these stitches. Pick up and knit 113 up the edge of the front and down the edge of the back. Work 10 on another needle and with the fourth pick up and knit 113 up the edge of the back and down the edge of the left front. Work to and fro in stitch 2. Cast on 9 at the beginning of the next row (left front edge). Knit back into the back of these stitches, work to end. Work until there are 6 rows in the yoke, including the first pick up and knit row. In the next row, work 24, \* work 2 together, work 26\*. Repeat from \* to \* until there are 33 stitches left, work 33. Work 5 rows. In the next row, work 23, \* work 2 together, work 25\*. Repeat from \* to \* until there are 33 stitches left. Work 33. Work 5 rows. In the next row, work 23, \* work 2 together, work 24\*. Repeat from \* to \* until there are 32 stitches left, work 32. Work 5 rows. In the next row, work 22, (Continued on page 144)



## THE READER WRITES

HERE'S an example of how to profit by Vogue, as well as enjoy it, with a special bow to our Designs for Dressmaking.

Dear Vogue: Reading a letter in your "The Reader Writes" column inspired me to write you what Vogue has done for me. The first thing that is of value to me is the lasting quality of your Designs for Dressmaking. I bought a design for a cape from you and made it up for New Year's Day, 1932. Later, I lengthened the cape about two inches and applied fur trimming around the bottom, and achieved practically the same effect as a cape that was shown in your February 1 issue this year—four years later!

Then I find the variety of fashion ideas useful, such suggestions as how to freshen up an old gown with a new collar, how to place a piece of jewelry, et cetera. Some of them are always adaptable to one's personal requirements.

I am keeping a year-to-year history of American Costume, too, and use Vogue's illustrations constantly, because I feel that they reflect most accurately the needs and tastes of the modern American woman. The colored fashion photographs are the jewels of my modest collection, and add that much more to authenticity as well as beauty. I also keep the pictures of peasant costumes that appear from time to time in Vogue, for my period costume note-book.

I am interested in the variety of fashion drawing techniques in Vogue, and enjoy the sheer beauty and artistry of some of the fashion photographs and portraits. I like being able to keep up with the New York plays in Vogue, as out here everything is Hollywood. And, when I was in London or Paris, it was like meeting a friend to receive Vogue there. Taken all in all, Vogue is not only refreshing, but inspiring.

Sincerely yours,

M. C. G.

Another bit of advice that we will take to heart—especially when we talk about all the back interest in the new clothes!

Dear Mrs. Chase: I can not open an issue of Vogue without having the word *derrière* thrust in my face, and I am rather tired of it! It may have been a novelty at first, but has become a definite bore. Why not be frank and call them "behinds" for a change? Perhaps the American public will react to that as we French react to the other; but to me it is simply childish and crude.

I am not an old foggy, nor yet a crab—I am young and modern, and, I should like to add, an ardent admirer of Vogue and Vanity Fair. I mourn the passing of the latter, but feel that Vogue has benefited greatly by the merging of the two.

With best wishes for your further success,

Sincerely yours,

E. M. W.

To all readers who, like this one, are eager to know the biographies of the great dressmakers—may we say that

we have published from time to time the life stories of most of them. And there'll be more in the future—when ever a new talent arises.

Dear Sirs: As an ardent reader of Vogue, I should like to make a suggestion which I believe would be most interesting to all your readers. I am a teacher of costume in the high-school here, and I wanted my students to be familiar with the present-day designers. But I found very little organized material on the subject, except from a series in a Boston paper (which I never was able to obtain in full) and two articles in Vogue: one on Charles Creed, one on Karinska.

Why couldn't Vogue run a series of articles, giving information about the technique and characteristic details of the dresses featured by your magazine as being the latest inspirations of the great designers; and not only that, but more about the designers themselves?

It seems to me that the beautiful clothes shown in Vogue would have a more significant meaning to your readers if they were acquainted with the people who designed them.

Yours truly,

D. E. A.

Here's an amusing side-light on the first Prix de Paris contest. We wonder if the Amherst man will be as interested in the second, soon to be inaugurated.

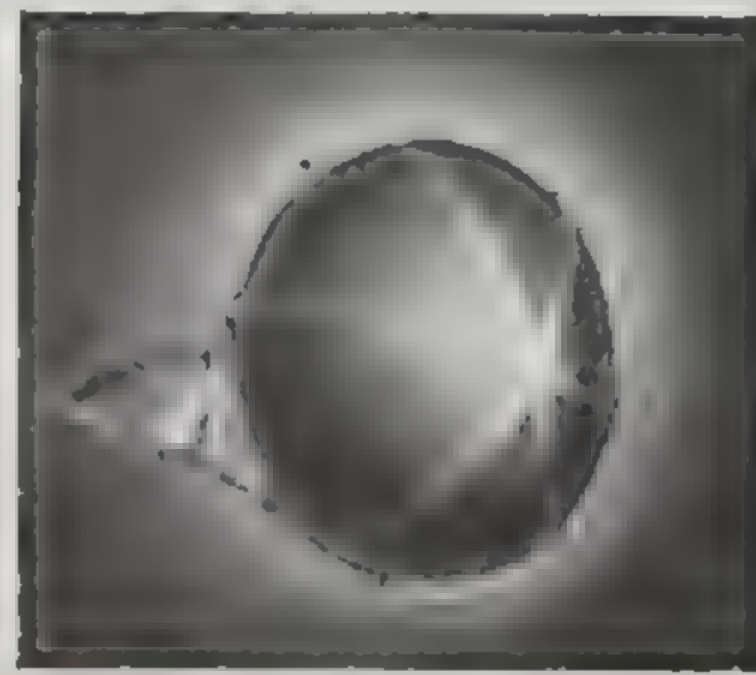
Dear Vogue: Last spring, the issue of Vogue which announced the topics for the Prix de Paris theses (rounding off six long quizzes) fell into the hands of an up-and-coming young Amherst man. He was quite a hand at writing, the topics for the theses looked pretty easy to him, and he wanted a job. A little blinded by the glamour of the prize—he had heard quite a lot about Paris—he skimmed swiftly through the topics again. The last topic, "Using advertisements in Vogue as examples, make an analysis of present advertising trends," appealed to him most of all. That was appropriately masculine, and would cause no jeers from fraternity brothers when Vogue printed it.

With a pleasant mental picture of himself as a young advertising executive rushing from New York to Paris, the Amherst man settled down with the copy of Vogue. He thumbed through the advertisements and began shaping up his thesis. He worked quite hard thinking up original ideas. When he finally had it to his satisfaction, he mentioned casually to his sister that he was about to submit his entry to Vogue's Prix de Paris, and that if he got to Paris he'd bring her back a little something. His sister pointed out gently that, in the first place, he had not done the quizzes, and, in the second place, he was not a girl. There was no argument to that. The Amherst man decided that it was probably fairer to the girls, anyhow, to keep it restricted.

Yours truly, K. R.

• Vogue welcomes letters from its readers—whether they are notes that pat us on the back or jog us up. Aren't there some views on Vogue that you'd like to put on paper?

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### The Star of Bengal



Perfection in a Star Ruby of 27 carats . . . true pigeon blood color and a perfectly defined star . . . attained only in this magnificent jewel. Formerly the proudest possession of a noted European and, for many years prior to his death, held beyond any price . . . It is our most recent acquisition.

We take great pride in presenting this exquisite gem for exhibition in America. It is now on display in our New York Salon and it is reserved for the World's Fair in 1939.

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## SOCIETY

### BIRTHS

#### NEW YORK

**Allen**—On August 4, to Mr. and Mrs. Timothy F. Allen, junior (Sunshine Helen Ford), of New Canaan, Connecticut, a son, David Fairchild Allen.

**Brooks**—On August 15, to Mr. and Mrs. Robert Larkin Brooks (Hope Palmer), of Beverly Hills, California, a daughter.

**Clyde**—On August 18, to Mr. and Mrs. Thomas Hill Clyde (Maida Lee Mason), a son, Thomas Mason Clyde.

**Heeks**—On July 10, to Dr. William Garland Heeks and Mrs. Heeks (Lucia B. Page), a daughter, Carol Ann Heeks.

**Runk**—On August 24, to Mr. and Mrs. William North Runk (Louise H. Froment), of Greenwich, Connecticut, a daughter.

**Tatham**—On August 15, to Mr. and Mrs. Charles Tatham, junior (Julie de F. Campbell), a son, Charles Tatham, third.

**Turnure**—On August 4, in Santa Barbara, California, to Mr. and Mrs. David Arthur Turnure (Marian V. Wilson), of Hope Ranch, Santa Barbara, a son, Michael de Burbure Turnure.

**Wever**—On August 21, to Mr. and Mrs. George De Wolf Wever (Jane Becker), a daughter.

**Yerkes**—On August 21, to Mr. and Mrs. Leonard A. Yerkes, junior (Doris Read Kelley), of Brookville, Long Island, a son, Leonard A. Yerkes, third.

#### ALLENTOWN

**Willenbecher**—On May 5, to Mr. and Mrs. G. Willenbecher (Geneva A. Bacon), a son, John Bacon Willenbecher.

#### CHARLESTON, WEST VIRGINIA

**Bogle**—On August 23, to Mr. and Mrs. Hugh A. Bogle, junior (Mary Johnson Davis), a son, Edwin Davis Bogle.

**Davis**—On August 24, to Mr. and Mrs. Sidney P. Davis (Ann McClanahan), a daughter, Carrie Lucinda Davis.

**Goodwin**—On July 27, to Mr. and Mrs. David Livingston Goodwin (Mary Kathryn Hoff), a son, David Livingston Goodwin, junior.

**Thulin**—On August 22, to Mr. and Mrs. Bernard Thulin (Maxine Middleton), a daughter, Martha Evelyn Thulin.

#### CHARLOTTE, NORTH CAROLINA

**Coker**—On August 21, to Mr. and Mrs. Frank Coker (Ruth Nuchols), a daughter, Janet Bethel Coker.

**Graham**—On August 19, to Mr. and Mrs. Donald Graham (Nancy Watts), a daughter, Nancy Watts Graham.

#### COLUMBIA, SOUTH CAROLINA

**Finlay**—On August 16, to Mr. and Mrs. Kirkman Finlay (Catherine McCarrel), a son, Kirkman Finlay, junior.

#### DENVER

**Hegner**—On July 4, to Mr. and Mrs. Caspar Hegner, junior, a son.

**Writer**—On August 15, to Mr. and Mrs. Russell Writer, a son.

#### DULUTH

**Congdon**—On July 17, to Mr. and Mrs. Robert Congdon (Dorothy Moore), a son, Robert Adgate Congdon.

#### LINCOLN, NEBRASKA

**Hartwell**—On August 7, to Mr. and Mrs. Edward Everett Hartwell (Alaine Meyer), a son, Edward Everett Hartwell, junior.

**Stebbins**—On August 6, to Mr. and Mrs. Harold Pierre Stebbins (Hazel Struble), a daughter, Ann Adele Stebbins.

#### NEW ORLEANS

**Costley**—On August 25, to Mr. and Mrs. Stanley Costley (Margaret Miller), a daughter, Margaret Costley.

#### PHILADELPHIA

**Pew**—On August 22, to Mr. and Mrs. Arthur E. Pew, junior (Mary Elizabeth Elliott), of "Springbrook Farm," Bryn Mawr, Pennsylvania, a son, Robert Anderson Pew.

#### SYRACUSE

**Brust**—On August 20, to Dr. John C. M. Brust and Mrs. Brust (Constance Cook), a son.

**Eaton**—On June 30, to Mr. and Mrs. Robert Endicott Eaton (Frys-Ann Bruns), a son, David Whitney Eaton.

**Estabrook**—On July 16, to Mr. and Mrs. John Evans Estabrook (Janet Sartorius), a son, John Evans Estabrook, junior.

### BIRTHS

**McClure**—On August 25, to Mr. and Mrs. Robert Proctor McClure (Rozella Dey), a daughter.

#### TULSA

**Fleetwood**—On August 18, to Mr. and Mrs. William M. Fleetwood, junior (Virginia Blissell), a son, Albert Fleetwood.

#### WATERBURY, CONNECTICUT

**Chase**—On August 29, to Mr. and Mrs. Rodney Chase (Florence Martin), of Watertown, Connecticut, a son, Anthony Campbell Chase.

**Hunt**—On July 31, to Mr. and Mrs. Edwin S. Hunt (Ann Driggs), a daughter, Ann Morton Hunt.

### ENGAGEMENTS

#### NEW YORK

**Culver-Williams**—Miss Mary Dorothea Culver, daughter of Mr. and Mrs. Rudolph C. Culver, of Scarsdale, New York, to Mr. Roderick Otis Williams, son of Mr. and Mrs. Roger H. Williams, of New York and Saugatuck, Connecticut.

**Ellis-Beardsley**—Miss Elizabeth Corson Ellis, daughter of Mr. and Mrs. John MacEwan Ellis, of Bethlehem, Pennsylvania, and Rumson, New Jersey, to Mr. Randolph Henry Beardsley, son of the late Randolph Frederick Beardsley and Mrs. Beardsley, of New York.

**Kirk-Patterson**—Miss Peyton Steele Kirk, daughter of Mrs. Steele Kirk, of East Norwich, Long Island, and New York, and of the late William Titus Kirk, to Mr. Rushmore Patterson, son of Mrs. Rushmore Patterson, of New York and Washington, D. C., and of Colonel Charles H. Patterson, U. S. A.

**Merrill-Katte**—Miss Elise B. Merrill, daughter of Mr. and Mrs. Edwin G. Merrill, of New York and "Merlebrook House," Bedford Hills, New York, to Mr. Edwin B. Katte, of Elmsford, New York, son of the late Mr. and Mrs. Edwin B. Katte.

**Morgan-Clark**—Miss Louise Converse Morgan, daughter of Mr. and Mrs. Junius Spencer Morgan, of New York and Glen Cove, Long Island, to Mr. Raymond Skinner Clark, son of the late Raymond Skinner Clark and Mrs. Clark, of New York and Fishers Island, New York.

**Pratt-Fischer**—Miss Caroline Deudney Pratt, daughter of Mr. and Mrs. Augustus G. Pratt, of Englewood, New Jersey, to Mr. David Nichols Fischer, son of Mr. and Mrs. Howard S. Fischer, of Greenwich, Connecticut.

**Prime-Schreiber**—Miss Pamela Prime, daughter of Mrs. Shaw Kennedy Coleman, to Mr. Tell Carroll Schreiber, junior, son of Mr. and Mrs. Tell C. Schreiber, of Short Hills, New Jersey.

**Senior-Darlington**—Miss Jean Senior, daughter of Mr. and Mrs. Frank Sears Senior, of Montclair, New Jersey, to Mr. Robert Bixler Darlington, son of Mr. and Mrs. Herbert Taite Darlington, of Glen Ridge, New Jersey.

**Woodward-Eggert**—Miss Shirley Ludlam Woodward, daughter of Mr. and Mrs. Cedric Rainey Woodward, of Old Greenwich, Connecticut, to Mr. H. Fletcher Eggert, junior, son of Mr. and Mrs. Herbert Fletcher Eggert, of New York and "Sandacres," Quogue, Long Island.

#### CLEVELAND

**Farnsworth-Worthen**—Miss Suzanne Sutphen Farnsworth, daughter of Mr. and Mrs. George Bourne Farnsworth, and Mrs. George Bourne Farnsworth, to Mr. E. Mark Worthen, junior, of Cambridge, Massachusetts, son of Mrs. Frederick E. Hosmer and the late Dr. E. Mark Worthen.

**Hine-Dunn**—Miss Nancy Hine, daughter of Mr. Charles P. Hine, to Mr. Thomas Wilson Dunn, of Boston, Massachusetts.

#### DENVER

**McMurtry-Aitken**—Miss Caro McMurtry, daughter of Mrs. John G. McMurtry, to Mr. Leonard Aitken, junior.

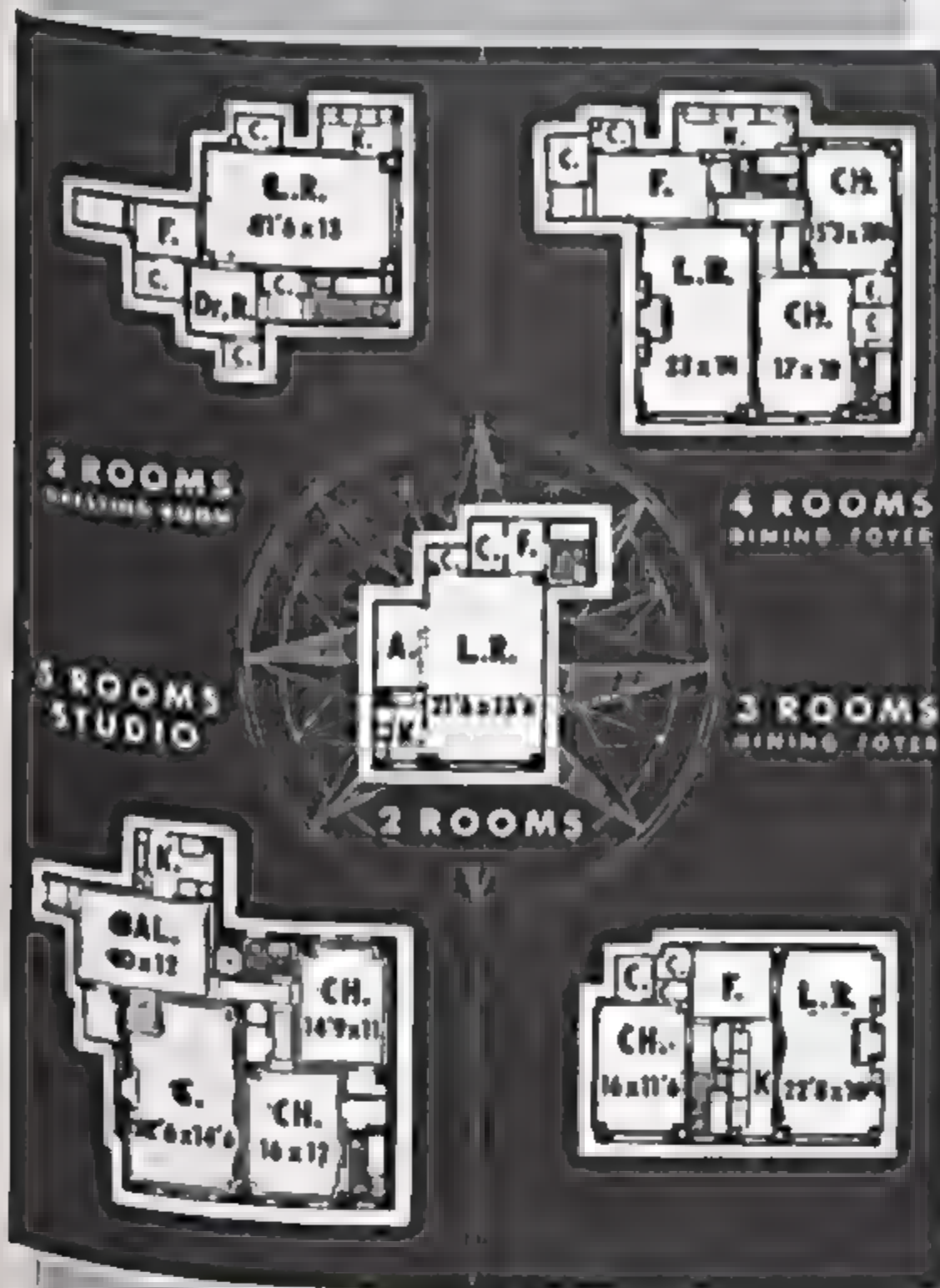
#### MILTON, MASSACHUSETTS

**Ames-Cole**—Miss Nancy Ames, daughter of Mr. and Mrs. Stephen B. Ames, of Milton, to Lieutenant Roy Wheaton Cole, junior, U. S. A., son of Mr. and Mrs. Roy Wheaton Cole, of Little Compton, Rhode Island.



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## SOCIETY

### ENGAGEMENTS

#### TROY

**Cluett-Chapman**—Miss Margaret Fisher Cluett, daughter of Mr. and Mrs. E. Harold Cluett, to Mr. Page Chapman, junior, son of Mr. and Mrs. Page Chapman, of Short Hills, New Jersey.

#### WASHINGTON, D. C.

**Minnigerode-Allen**—Miss Helen Louise Minnigerode, of New York and Darien, Connecticut, daughter of Mr. and Mrs. George Carter Minnigerode, of Washington, D. C., to Mr. Frederick Henry Allen, son of Mrs. Dangaix Allen and of Dr. William H. Allen, of New York.

### WEDDINGS

#### NEW YORK

**Abbot-Melendy**—On September 12, at Greenwich, Connecticut, Mr. Henry Ward Abbot, son of the late Henry Ward Abbot and Mrs. Abbot, of Boston and Yarmouthport, Massachusetts, and Miss Eleanor Melendy, daughter of Mr. and Mrs. Robert Melville Melendy, of Nantucket, Massachusetts.

**Baiter-Baker**—On September 12, in Saint Peter's Episcopal Church, Morristown, New Jersey, Mr. Richard Englis Baiter, son of Mrs. Charles W. G. Baiter, of Madison, New Jersey, and Miss Barbara Dumont Baker, daughter of Mr. and Mrs. John Stewart Baker, of New York and Short Hills, New Jersey.

**Baldwin-Tomes**—On August 25, in London, England, Mr. Arthur Windham Baldwin, son of Prime Minister Stanley Baldwin and Mrs. Baldwin, of England, and Miss J. Elspeth Tomes, daughter of the late C. A. Tomes and Mrs. Tomes, of Lossiemouth, Scotland.

**Burnet-Smith**—On August 25, in Port Chester, New York, Mr. F. Dana Burnet, of Van Nuys, California, New York, and Cincinnati, Ohio, and Mrs. Eugenia Chapin Smith, of Van Nuys, daughter of Mr. Barton Chapin, of Madison, Connecticut.

**Chase-Washington**—On August 8, in Saint Agnes' Church, New York, Mr. Frederic Peter Spence Chase, of New York and Clinton, New York, son of Mr. and Mrs. Cleveland King Chase, of Clinton, and Miss Sally Washington, of New York and Stevenson, Alabama, daughter of the late Mr. and Mrs. James Frank Washington.

**Clark-Fenno**—On August 15, at "Three Acres," Lenox, Massachusetts, Mr. Samuel Adams Clark, son of Mr. Samuel Adams Clark, of New York, and Miss Elizabeth Lanier Fenno, daughter of Mrs. George K. Livermore, of New York and Lenox, and of the late Allen Fenno.

**Fogelsanger-Sweet**—On August 19, Mr. David Aldus Fogelsanger, son of Mr. David R. Fogelsanger, of Chambersburg, Pennsylvania, and Miss Lois Bigelow Sweet, daughter of Mr. and Mrs. William Le Roy Sweet, of New Brighton, Staten Island.

**Furlong-duBois**—On August 23, at Poundridge, New York, Mr. Houghton Field Furlong, of New York and Santa Barbara, California, son of Mr. and Mrs. Herbert W. Furlong, of Santa Barbara, California, and Miss Yvonne Pène duBois, daughter of Mr. and Mrs. Guy Pène duBois, of New York.

**Horr-Batten**—On August 26, in Montclair, New Jersey, Mr. Robert Johnson Horr, son of Mr. and Mrs. John Newton Horr, of Portsmouth, Ohio, and Mrs. Madeleine Mulford Batten, daughter of Mr. Vincent S. Mulford, of "Oak Knoll," Montclair, and "The Grapevines," Southampton, Long Island.

**Mabon-Camprubi**—On August 7, Mr. John Scott Mabon, son of Dr. Arthur F. Mabon and Mrs. Mabon, and Miss Ines Zenobia Camprubi, daughter of Mr. and Mrs. José Aymar Camprubi.

**Mossman-Holmes**—On August 20, in Greenwich, Connecticut, Mr. Howard Martin Mossman, son of Mrs. Howard Hill Mossman, of New York and Rye, New York, and Miss Katherine Everitt Holmes, daughter of Mr. and Mrs. Lester S. Holmes, of New York and Greenwich.

**Peniston-Hall**—On August 26, in Rye, New York, Mr. Eric Walker Peniston, of New York, son of the late C. Stuart Peniston and Mrs. Peniston, and Mrs. Fitch Hall, daughter of Mr. and Mrs. Winchester Fitch, of Greenwich, Connecticut, and "Orchid Oaks," Vero Beach, Florida.

**Potter-Williamson**—On August 7, Mr. J. W. Fuller Potter, junior, son of Mrs. Henry Wainwright Howe and of Mr. J. W. Fuller Potter, and Miss Lucinda Williamson, of Hartford, Tennessee, daughter of Mrs. Dona Williamson.

(Continued on page 152)



### AN INVITATION

We cordially invite you to inspect our newly created "suites of beauty." No two are alike...each is an exclusive and individual home, conceived by the world's foremost decorators and appointed with the thoughtfulness and refinement which distinguishes a truly fine home • Two to six rooms...some with terrace and butlers pantry...available at surprisingly modest rentals by the year...by the month...or by the day.

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# Ambassador

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400 PARK AVENUE is located in the most accessible residential district in Manhattan... convenient to clubs, shops, and business centers... with all rapid-transit facilities nearby.

Apartments of 5 and 6 Rooms  
with 3 Baths...Ready  
for October occupancy

You are invited to inspect our model  
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WM. A. WHITE & SONS

Established 1868

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## 400 PARK AVE.

at 54th Street

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COUNTRY HOMES  
ACREAGE  
COUNTRY ESTATES

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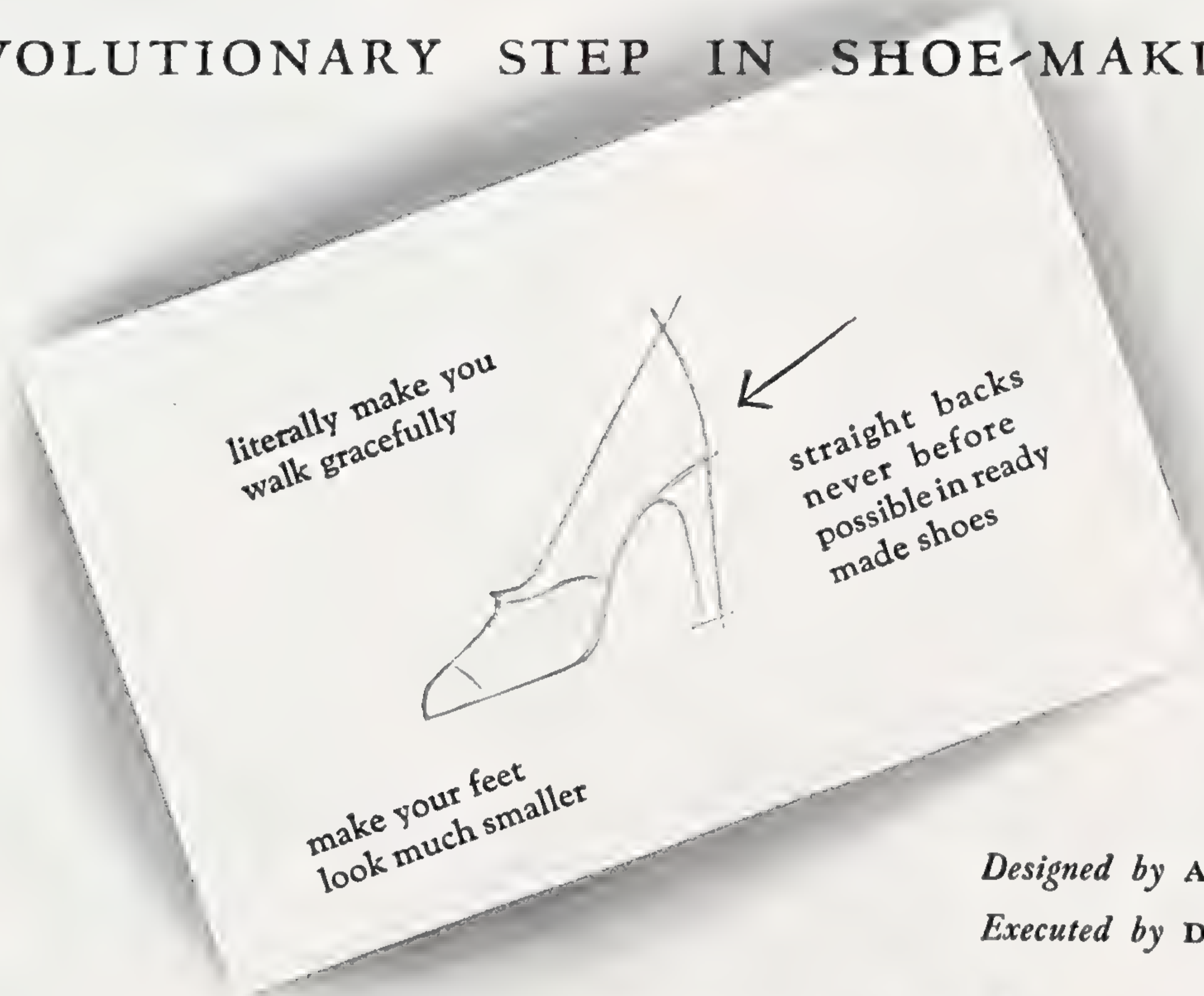
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# VOGUE

INCORPORATING VANITY FAIR

IS PUBLISHED TWICE A MONTH

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OCTOBER 1, 1936

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FOR THE CURRENT COVER, BÉRARD PAINTS ONE OF PARIS' MOST IMPRESSIVE SALUTES TO THE EVENING: MARCEL ROCHAS' VIOLET VELVET SUIT AND SILVER FOX MUFF HUNG, LIKE A DRUM, FROM A RIBBON SHOULDER BAND. THE JACKET TAPERS INTO A TINY WAIST, THEN BURSTS INTO A PEPLUM FLANKED BY TWO LOUIS XVI. POCKETS THAT ARE LINED IN THE SAME CLEAR MAUVE OF THE BLOUSE AND THE SLING

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NUIT  
DE NOËL

LE TABAC  
BLOND

PARFUMS DE  
CARON





- • • A cutaway suit. A danger-red top-coat. A liberty-cap. Boots.  
A muff on a sling. A chanticleer on your lapel. A watch-chain.  
A short lamé dinner-suit. A demi-bustle. Bright kid sandals.  
A tweed evening coat, sequin-faced. Love-birds in your hair

—if you're a **RADICAL**

- • • A black broadcloth suit. Bright-feathered toque. A fox stole.  
A bag on a long gold chain. A black velvet dinner-suit.  
An evening dress with painted gold bands or beaded borders.  
A rich gold brocade jacket. A draped duvetine evening cape

—if you're a **CONSERVATIVE**

- • • A cypress-green Prince Albert suit. Sable coat. Sable chechia.  
A black broadcloth dinner-suit with a peplum of silver fox.  
Gold lamé evening dress. Prince of Wales plumes in your hair.  
A coronation tiara. A wrap of vivid brocaded upholstery velvet

—if you're a **CAPITALIST**

- • • A suit with bureau-drawer pockets. A muff harnessed to a belt.  
A tailored coat with purse pockets. Fur mittens. A plaid dress.  
A hand-knitted gold evening sweater. Velvet bows in your hair.  
A removable peplum evening dress. A coral velvet peplum jacket

—if you're a **LABORITE**

**VOGUE'S-EYE VIEW OF THE MODE**





تشریف



THIRD REPORT FROM THE  
PARIS OPENINGS

REVOLT  
AGAINST MONOTONY

Alix's final, breath-taking flourish to her collection: a flaring evening coat of brocaded upholstery velvet so beautiful it might be a museum-piece of antique petit-point, so stiff no fastening is needed to keep the taut bodice closed. This coat is imported by Bonwit Teller; and I. Magnin, California

"WHAT are you going to wear?" You hear it behind Stalin's back in Russia.

You hear it between two emancipated, non-kimono-wearing Japanese.

You hear it flying back and forth over telephone wires in every town and city in America.

You hear it less in France, not because women are less curious, but because they guard their individual chic more jealously.

You would probably hear it in Africa from one pygmy to another—if you were there, or if you could understand what they were saying.

But what you *won't* hear this year are the stock answers. Paris has declared open rebellion against the monotonous, the trite, and furnished us with a whole squadron of revolutionary answers to this universal feminine question.

There are the veil head-dresses, for instance, that Vionnet and Lanvin showed. When the first echo of these reached Venice, smart women rushed to the Plaza San Marco to buy black lace or bright fish-net veils to protect their hair while night-riding in gondolas. The veils were so effective that they were kept on for dinner, for dancing, and even the most Anglo-Saxon women felt Venetian and carnival and alluring with their heads framed in these flattering shawl-like veils. Lanvin's veiled head-dresses are definitely on the Oriental side; Saracen, Sphinx, and even Byzantine. All of her head-dresses may be lowered into conventional cape collars.

Another new Paris answer is short, tailored clothes for evening, of woollen or lamé, or a union of the two. Designed to give an appearance of simplicity to conform with the present political atmosphere in Paris, they will probably be heralded with as much enthusiasm in capitalistic London, New York, or Shanghai!

Actually, these short evening clothes have a subtle lavishness that never escapes an experienced eye: Schiaparelli's black woollen suit, for instance, with palm-leaves embroidered in gold paillettes all over the front, like an academician's jacket. Or Lanvin's simple lamé jacket with a circular woollen skirt. (Incidentally, Marlene Dietrich has chosen the first suit for her own.) Such costumes are the perfect answer to the New York or London "What are you going to wear to dinner and the cinema" question. And they're an infallible solution to the evening that begins with cocktails and goes on to dinner in a restaurant.

Paris is full of lamés, but lamés toned down with silk threads in the weave, or combined with black crêpe or wool. And when Alix uses brocade for her evening coat, it is velvet upholstery brocade that has a subdued wear-for-ever richness, rather than the glittering spendthrift richness of a Louis XIV. silk brocade. Schiaparelli's tweed (Continued on page 144)





ANDRÉ DURST

Enigmatic sphinx from Lanvin—the coif drops to form a cape on the silk crêpe dress (Bergdorf Goodman)





JEWELS ON BOTH PAGES FROM MAUBOUSSIN

Spanish mantilla tied like a Victorian hood—Vionnet's fantasy on a lamé dress (Stein and Blaine)





Schiapparelli made all three black woollen coats with fitted backs, flared skirts, and a trick in the fox trimming. The first has a fox muff fastened to collar and belt (Henri Bendel). Next, every furry bit of a silver fox is used—pelt on the collar, tail on the mittens, head on the toque (Saks-Fifth Avenue, New York and Chicago). Yards of silver fox encircle the third (Lord and Taylor)





## LADY INTO FOX

Silver fox, like an ambassador's ribbon, runs across the front of Mainbocher's black woollen suit, and a second skin swings like a great clock pendulum in back: a divinely extravagant gesture, since it adds no warmth, but it's a smart way to wear your fox just the same. Maria Guy made the arrogant black felt toque rising high in front. The man's overcoat is from Knizé





## THE WAY YOU LOOK TO-NIGHT

Alix would have you look essentially feminine: in a dinner-dress, left, of heavy black mousseline, draped and moulded on mediæval lines (Henri Bendel); or a dress of sheer black wool jersey, sweeping into fulness below one hip (John Wanamaker, New York, Philadelphia)





While the new dinner-jackets that are the current darlings of Paris would have you almost as tailored as your escort. Mainbocher's short jacket (left), of red-striped gold lamé, is softly tailored, worn over a white blouse, black skirt. Molyneux's superbly strict black velvet reefer, knee-length and double-breasted, tops a black crêpe sheath (Milgrim). Lelong cuts his black jacket, right, very short; slits it twice up the back; adds a red collar and red pocket-linings; puts it over a plain black dress. The whole costume is broadcloth (Salon Moderne, Saks-Fifth Avenue, New York, Chicago)









## LUST FOR LAMÉ

Lamé—molten, glowing, fabulous—is the current coin of the realm, by night. Above, Schiaparelli sets her blue crinkled velvet dress ablaze with a jerkin of lamé, threaded with blue and bordered with braid in the same brilliant hue. And then, as though this were not regal enough, she inscribes a fleur-de-lis motif on the blue leather belt that girds this . . . one of the loveliest dinner-dresses in town (Bloomingdale). Boivin jewels

Opposite page: Maggy Rouff squanders her gold. Pours it in shimmering folds of lamé straight from the high neck of her dinner-dress down to the heels. Then, because lamé is newest when it's played against a dull fabric, she cuts up the overskirt of the dress to show a slip of black crêpe beneath. For the bodice, the most fluid of draping, held by a belt that ties in a bow (Jay-Thorpe). Herz jewels





Wool for evening wraps—that's one of the big bombshells of the Openings. Vionnet did this: a superb duvetine cape slung over a corded panne velvet dress. Imported by Henri Bendel





Tweed, real Linton tweed, for Schiaparelli's startling coat: lavishly beaded revers, a satin dress, and a Hindu potentate's head-dress. Imported by Salon Moderne, Saks-Fifth Avenue





Two spectacular Molyneuxs: a vast wrap  
of Lyons velvet (Bergdorf Goodman)  
and a scarlet velvet coat over  
a strapless dress (Bonwit Teller)  
(J. Magnin, California)





Lelong's velvet basque jacket -  
its peplum padded! The wide-spreading  
taffeta dress has coral velvet streamers





Patou dares to lure organza into autumn for one of the freshest, most ephemeral dresses in all Paris. Lying on the mantel, Patou's bird-and-tulle veil head-dress





Mainbocher's lamé harem skirt and bolero over a crêpe blouse—a persuasive plea for individuality; Hattie Carnegie; Martha Weathered; I. Magnin, California





Girl thinking—by Yasuo Kuniyoshi



# Perennial immortality



Passionate gardening is a fairly common malady characterized by a syndrome of the manic-depressive type, often cyclical, usually chronic, and occasionally marked by delusions of grandeur. Infection is due to an unfilterable virus easily spread by large crowds. Women habitually contract the disease at flower-shows and garden clubs or from the

pages of garden magazines, the virus being able to subsist in an active state when mixed with printers' ink for six months, or even a year. Males, particularly those of the imaginative type, are frequently infected by the coated paper of seed catalogues.

The alteration of personality in the male, once the infection is established, is particularly marked. He may be everywhere else hard-boiled and a hard bargainer, a professional cynic, a philosophic sceptic, a disciple of Stuart Chase, and a subscriber to Consumers' Research. In his garden, he is a congenital optimist and an easy mark. Whatever is bigger is better, and whatever is newest must be best.

The passionate gardener will try anything, not once but ten times. He becomes an inveterate day-dreamer: His favourite delphinium are eaten with black-rot, but he sees them next year seven feet high with pips three inches across, his snapdragons and hollyhocks free of rust, his gladioli without cyclamen mite, and his borders a continual succession of gobby bloom from May to October. If he displayed, outside his garden hedge, any such maladjustment to reality, he would be under the care of a psychoanalyst or more probably a psychiatrist. But in his garden, he is also a thoroughgoing realist.

He does not need to be reminded that "Love is like life in this: it is a field of battle, not a bed of roses." For he knows that a bed of roses is also a field of battle with mildew, black spot, rose-bugs, and Japanese beetles. He lives uncomplainingly in a continual state of warfare, goes into action at a moment's notice with a three-gallon sprayer-knapsack on his back, goes after tent-caterpillars with a flame thrower and asphyxiates moles with poison gas. He puddles a continual witch's brew of poison that could annihilate a regiment, is never out of sight of skull and cross-bones and the list of antidotes . . . administer an emetic . . . give white of egg . . . send for a doctor.

Indeed, the passionate gardener is the only type of *schizophrenic* or split personality who does not have to be confined to an asylum. But his mind will give way and his nerves snap if he suffers much longer under the greatest curse his garden is heir to: the curse of names.

I am not referring to the Latin terminology of the botanist, once so classic in its exactness and now so barbaric to modern ears. To call a diminutive creeping (Continued on page 121)

by  
Lee Simonson

YASUO KUNIYOSHI, the root of a whole school of Japanese-American painters, was born in Japan, arrived here at twelve, and now, at forty-three, is famed for his immaculate detail, the grotesqueries of some of his proportions, and the exquisite delicacy of his palette. Thin-faced, humorous, he is devoted these days to English tweeds and figure painting. Most of his recent canvases, incidentally, are marked by splashes of white, and even more importantly by the silvery-pink of the drapery on this meditating girl. (The original is at the Downtown Gallery.) His superb lithographs, especially those of the circus and bull-fighting, are, like many of his paintings, in many museums



# Vogue's spot- light

by Allene Talmey

Uncensored



"Hamlet"



Floor show

OCTOBER is the month of beginnings, of arranging the winter's life, of kicking leaves, and of taxis caught in the jam for the openings, perhaps for Eleanora von Mendelssohn in the Greek melodrama, "Daughters of Atreus;" of El Morocco getting into swing, noisy with the clatter of waiters and the bang of diamonds against diamonds; of the warm smell of apples, and the Velvet Ball on October 30, with the chairman's picture in the papers.

It is the month of the sound of the slip-slop of dogs running in the wind, of débutantes in fashion shows, of point-to-point racing at the West Hills Racing Association on October 12, of bright blue air, practically crackling, like Cellophane, of the town excited over ballroom dancers who can twirl (she in chiffon) thirty-one times, of football crowds at the Princeton-Navy game on October 24, with their noses snuffling at the heat of the hot-dog stands outside the portals, of Hallowe'en and youngsters still sticking pins in door-bells.

In October, every one walks briskly and happily, dropping in to see the exciting W.P.A. show and then the John Marin one, both at the Modern Museum. Children go off to school, and the chestnut men have their piping whistle on street corners. Hats blow in the streets, and the weather for once is neither too hot nor too cold. Everything is on the move, with parties in the air which seem to have more life in them than the bedraggled ones of spring. There are Jascha Heifetz at Carnegie Hall (October 14) and Kreisler on the twentieth, with Eugene Ormandy conducting the Philadelphia Symphony Orchestra. Country week-ends, with burning leaves rising grey and russet, either have a yellow shine or else are so dreary that every one rushes back to town to drop into little bars, where there is warmth and flush, and voices jangling. October has burble and delight and a big dab of nostalgia, and over all a clear cool wind blowing swiftly.



Two Napoleons



Rodeo





"Red, Hot, and Blue"

Uncensored: the season will have that young grand-nephew of Ellen Terry, John Gielgud, as Hamlet, with his unhealthy but magnificently dramatic mother-jealousy, here sketched in his Jo Mielziner costume; the dancing beauties of the town's floor shows, the exponents of the feather and bead school; and finally, the antics of Ethel Merman (these are the Constance Ripley sketches for her romance scene), Jimmie Durante, and Bob Hope, in Cole Porter's "Red, Hot, and Blue"

## Unexpected



Clifton Webb, not dancing



"White Horse Inn"



Marta Abba

Unexpected: the two Napoleons of the season, first Maurice Evans in "St. Helena," and then Peter Lorre, in "Napoleon, the First"; Clifton Webb who will not dance, but rather lie on a couch, being futile and wise in the Theatre Guild play, "And Stars Remain"; this Sharaff sailboat costume in the Tyrolian "White Horse Inn," which no one believed would ever arrive here; and finally Marta Abba, to whom Pirandello has a habit of dedicating his plays, in her first American play, "Tovarich"

## Unavoidable



Noel Coward



Political meetings



"Libeled Lady"

Unavoidable: death-defying cowboys, high heels, and the masculinity of the Rodeo all over Madison Square Garden; Noel Coward in "To-night at Eight-Thirty," about which every one will dissent violently; political screamings, with the classes shouting persuasively to the classes and the masses blind to entreaty; and, finally, William Powell, the well-known champagne-glass holder (he does it more suavely than any one else), being got at by Jean Harlow (here in "Libeled Lady")





**A**CROSS the border from Fifth Avenue on the east, from the lowlands of Sixth Avenue leading on to Broadway on the west; in the shadow of Rockefeller Center on the south and the chill dwellings of the faultless Rockefellers on the north, lies the night-life empire of Fifty-Second Street—the street that will provide all things to all men.

Though compressed into one block, as befits the concentration of the city that harbours it, it yet has its territorial divisions, its good neighbourhood and its bad, its palaces and its shanties, its landed gentry and its brash little squatters.

Of the many reasons propounded for the taking over of Fifty-Second Street, the most generally accredited legend (because it's the one put forth by the old guard itself) has it that a couple of spots on the north side—languidly Bohemian Tony's and self-consciously chic "21," aristocrats who trace their lineage all the way back to the speakeasy age—found themselves happily with gold-mines. This got bruited about in the wrong circles, and the rest rushed to the Yukon, hoping for smaller veins. So it now stands: the mines of the old guard still produce pay ore of staggeringly heavy assay, while the little claims extract their piddling share.

On the north side of the street, the nobles are entrenched; on the south, the raggle-taggle. It is a land where those who take it easy survive; where the petty entrepreneur, heady with success if he keeps in the black for a few weeks' running, starts shouting defiance to the gods. "Send over to Tony's for wine!" he yells. "Quick, to Leon and Eddie's for tables! Boy, hurry over to 21, bring chairs!"—impudent taunts that he incorporates into his chatter routine ostensibly to



please his patrons, but which he himself only wishes to God were really kidding on the level. But mostly it is a land where the little fellows on the south side move in and out again.

Caste is rigidly maintained on Fifty-Second Street; both sides recognize and accept the code. When the south side goes visiting—prompted by interest in its neighbour's receipts for the night and a not idle curiosity as to what he's got that gets 'em, which turns into instant imitation if, indeed, he's got anything—it knows enough to stick to its own side of the street. When the north side is moved to go calling, it likewise calls on its own side. These are the social amenities of the upper classes; the motive is friendship, for the north side has no competitors amongst its own, nothing to blight its cordial goodwill. Each place on the north has its own very special guests, no more apt to stray on the one side of the street than their hosts are apt to cross the street.

It's part of the code, also, that when the south-siders are surprised by a sudden flurry of trade and find their cupboards bare, they may send across the street for a loaf of bread, some eggs, some bacon. It pleases the north side to grant an occasional boon to the peasantry; besides, the north side is aware that the south doesn't dare borrow from its own, because it could never be sure of what it would get. And when an establishment on the north side happens at a late hour to find itself out of a rare liqueur, a vintage wine, the north side, too, borrows, but, like the Cabots and the Lodges, the north side borrows only from each other.

Alas, the classy side of the street is not free from invasion by the *nouveaux*. A few months ago, a haven sprang up where it certainly doesn't belong. (Continued on page 122)

By Cecelia Ager







HORST

• Have, no matter what, a fur hat this year. Have one of silver fox, mink, sable, nutria, marten (there's scarcely a fur that isn't aloft), and have it in almost any shape you please. Even a lofty beret, like this Chanel one that's a circle of baum marten on black felt, clapped to the head by a grosgrain band. And fine foil it is for that neat coat—all black save for the flash of the Udall and Ballou jewels. Hat and coat from Henri Bendel



# SKY-LINES



- Push this hat back, way back on your head—cautions its maker, Talbot. The brim should hug the neck; the forehead be clear—except for the gay feather strap, vaguely London-bobby. Hat and Persian lamb coat; Saks-Fifth Avenue, New York, Chicago
- A bare brow, hair parted in the centre, and then Lanvin's hat—a felt skull-cap lifted into an effective high ridge on top. A patriotic rosette fastens the trim Persian lamb coat. Hat and coat; Jay-Thorpe







- For you who like the neat, the tailored, in everything: (left) Kostio de War's gold dinner-jacket, hand-crocheted and worn with a brown taffeta scarf, crêpe skirt
- Below: Lanvin's sheer black wool jacket, armed with silver paillette circles. With it, a short circular skirt. The felt skull-cap has a silver top-knob. Boivin jewels

ANDRÉ DURST







## SHORT DINNER SUITS

They're nearly as short as day dresses. With hats, they're the answer to dinner-cinema evenings. Without hats—one of the pleasures of dining at home

- Above: Schiaparelli's black wool jacket, gold sequin planted, over a crêpe dress (Russeks). And her ostrich cap

- Far left: Piguet's strict black wool suit, strewn with paillettes (Bergdorf Goodman). Boy's felt gnome cap

- Left: One of Lanvin's wool-skirt-lamé-jacket triumphs. The lamé jacket has epaulets of silver grapes to match the hat



# COLOUR SPLURGE

FROM  
THE  
PARIS OPENINGS



Choose with unerring eye a merger of two, three, even four colours. Wear them with flair, as a triumphant badge of individuality, and they'll be enviably smart—never loud.

- You might, for instance, elect Creed's yellow vest-sweater with its front of hunting-vest fabric, its sleeves and back of ribbed knitting, worn over a grey wool skirt, for the country
- Or pick Creed's orange suède jacket with its new flared back—flaming like an autumn sunset above a black wool skirt
- Or either of Patou's perfect football costumes: the first, a brown opossum coat, green tweed culottes, red sweater. The second: a tweed skirt and jacket, a turtle-neck sweater





- You'd know, wouldn't you, that the first pungent colour union above is Schiaparelli's—her joy of a town-and-country suit, with velvet for the skirt and collar of the wool jacket, ottoman for the blouse (Russeks)
- Green grow the jackets over black dresses, like this Molyneux ensemble. The dress is beltless. Salon Moderne, Saks-Fifth Avenue, New York, Chicago
- Lelong glories in brick-red. He uses it for the third suit shown above—of tweed, half-hidden by an enormous cape of redoubtable Scotch plaid
- And again Lelong's brick-red in the fourth suit. That short reefer coat is of a heavy duvetine-like fabric buttoned up stiffly over a striped wool dress
- Tangerine for Schiaparelli's heavy tweed top-coat with a collar and muff of nutria to match that towering chechia. Coat and muff; Macy's









**Symphonie fantastique** Half-classic, half-surrealist is the new ballet that will bring these dancing sprites of the de Basil company to New York, after a triumph in London. For the strange Berlioz score of "Symphonie Fantastique," Christian Bérard designed the settings and costumes—romantic and grotesque, lovely and macabre: the narcotic visions of a young musician, caught in a dream that gradually becomes a nightmare. Above, sketched for us by Bérard himself, are three of the enchanting mousseline dresses from the ballroom scene, wherein all the ladies wear fantastic flower chaplets at least a foot high, a cross between a rock-garden and the upper strata of a wedding-cake. Prophetic, perhaps. . . . In the final movements, Bérard's colours change: from the sweet-pea fragility of these to the wry green, burning scarlet, grey and black of the end





Now and forever . . . tulle, orange-  
blossoms, satin ribbon, sentiment



Object—

# Matrimony



Q.: Are gloves still worn at afternoon weddings by bride, bridesmaids, and all of the men in the wedding party?

Ans.: It is no longer customary for brides to wear gloves, and, at most weddings, the bridesmaids and maid of honour also omit them, except when the gloves are a definite part of their costumes. For instance, with velvet bridesmaids' dresses, the new little velvet gloves with bands of fur at the cuffs might be very charming. The ushers, but not the groom, wear gloves.

Q.: What flowers should be used for the boutonnieres worn by the groom, best man, and ushers at a church wedding? Should all the boutonnieres match, and must they be white?

Ans.: Gardenias, roses, or lilies-of-the-valley are usually used for the boutonnieres worn by the men in a wedding party, with gardenias as current favourites. The bridegroom's, or the groom's and best man's, may differ from those of the ushers, but all should be white.

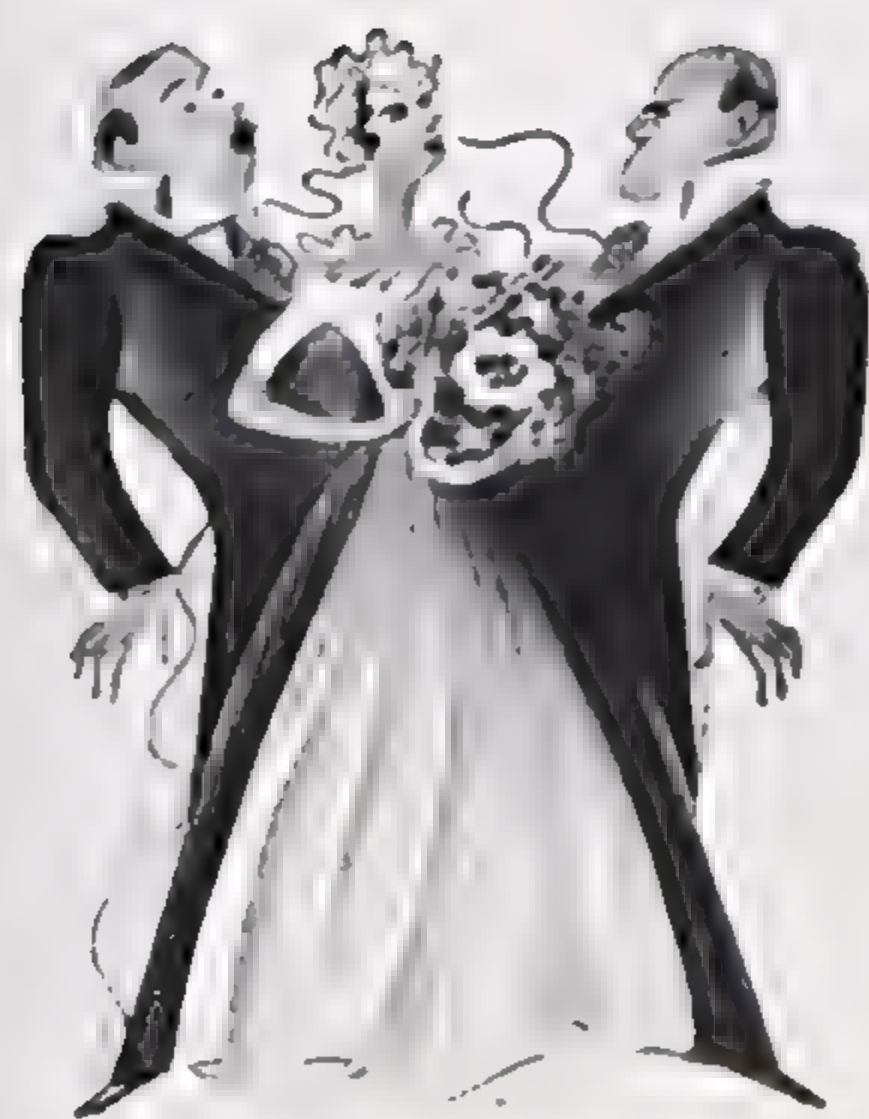
Q.: When the parents of a bride are divorced, and her mother has remarried, but the bride is on friendly terms with both father and stepfather, who gives the wedding?

Ans.: Circumstances have a great deal to do with the decision. If one parent is situated so that he or she can give the wedding more conveniently than the other, that parent would probably do so. All things being equal, it is usual for the bride's mother and stepfather to give it. Whether or not the father attends depends on the individual feelings of those concerned.

Q.: When twin sisters are married at a double wedding, may they march in, one on each arm of their father?

Ans.: Twin sisters being married at a double wedding are so unusual that there is no convention to curb them. We think it would be correct and charming for them both to come down the aisle with their father.

Q.: Please suggest a dress for a bride who does not wish to wear a regulation wedding. (Continued on page 140)







- Left, above, is a mediaeval bridal dress of white satin with an aisle-long train; Hattie Carnegie Ready-to-Wear. Veil: John-Frederics
- Above: an austere slipper satin dress and jacket; Lord and Taylor; Marshall Field; J. W. Robinson. Veil: John-Frederics



- A Juliet lace cap from which a shower of tulle falls over a stiff silksatindress—creamy, Edwardian, lovely. Altman; Neiman-Marcus
- For the slim shaft below, silvery grey lamé, like rare brocade. Dress and veil: Hattie Carnegie Ready-to-Wear; I. Magnin, California



HORST











## MOYEN-ÂGE VEILS

Opposite: Vionnet's nun-like bridal dress of white silk crêpe, girdled with orange-blossoms. The skirt doubles back—oh clever Vionnet!—to become a veil. (Imported by Bergdorf Goodman.) Left: Lanvin's vision in white chiffon—the rhinestone-studded collar lifted in a monastic coif, a circular veil drifting behind





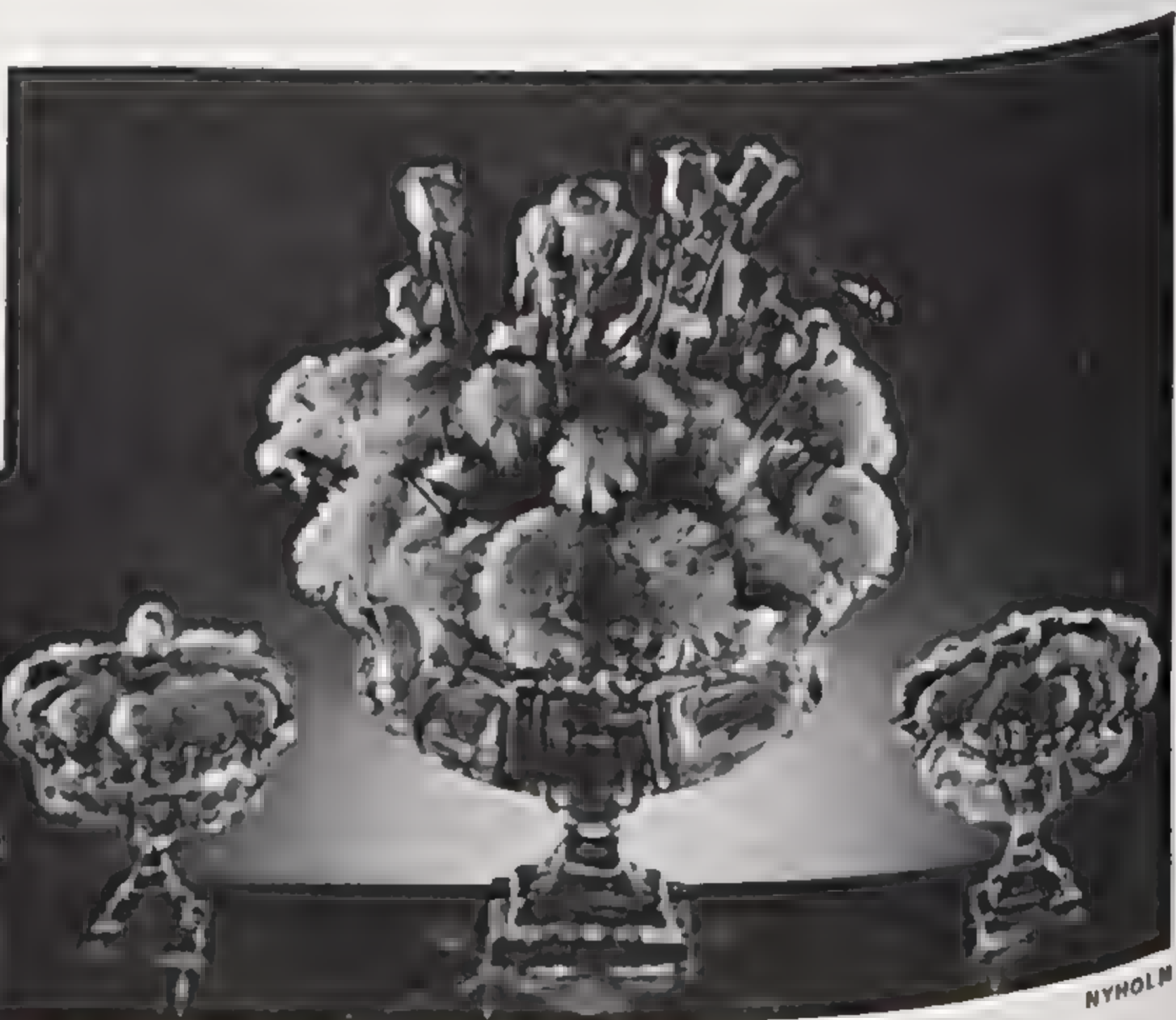
IN every round of wedding festivities, the lunch parties that the bridesmaids give the bride are especially fun. Every one can relax and discuss the ushers. No one has to bother about being popular, and the food can be planned purely according to feminine tastes. As a matter of fact, it is amusing to stress the feminine aspect of these particular parties—to have the flowers on the delicate side, to choose table arrangements that look frivolous and charming rather than important.

In the three photographs on this page, we have combined the best features of various elements, for not only are they suggestions for centrepieces for bridesmaids' luncheons, they are effective for any luncheon table. Furthermore, everything in them is brand-new and will make lovely wedding presents in themselves.

For example, the crystal hunting-figures from Loedi-Haultain, above, are a natural for the bride whose love for her hunter is only transcended by her love for her husband, whether the set is used as decoration for a lunch party or given as a present. In fact, you could do both—telling her, after the acclaim has subsided, that it is her wedding present. The crystal vases (lower right) are Steuben's reproductions of Victorian urns, and they are charming on any table, new or old. You can buy them as gifts in a set, or singly, or the little ones as a pair, and if you send the latter, it's a lovely extravagance to have them delivered filled with flowers. Irene Hayes, the wonder girl with flowers, packed the little urns tight with asters and rosebuds and arranged a higher version of the same flowers in the taller urn. She also did the lilies and gladioli dripping from the mound of bouvardia below. If you can't get her to do your flowers, you can borrow her ideas.

The white and crystal of the table below give a shining bridal touch. The silver for this is Gorham's newest pattern, "King Edward," and you see a fine close-up view of its design on page 130. The crystal standard for flowers or fruit is imported by Charles Hall and found at Tate and Hall, and is flanked by Steuben's new pouter-pigeons in crystal. The mats and napkins are of white organdie from Mosse, and the white plates with flower motif and white- (Continued on page 144)

## BRIDAL TABLES



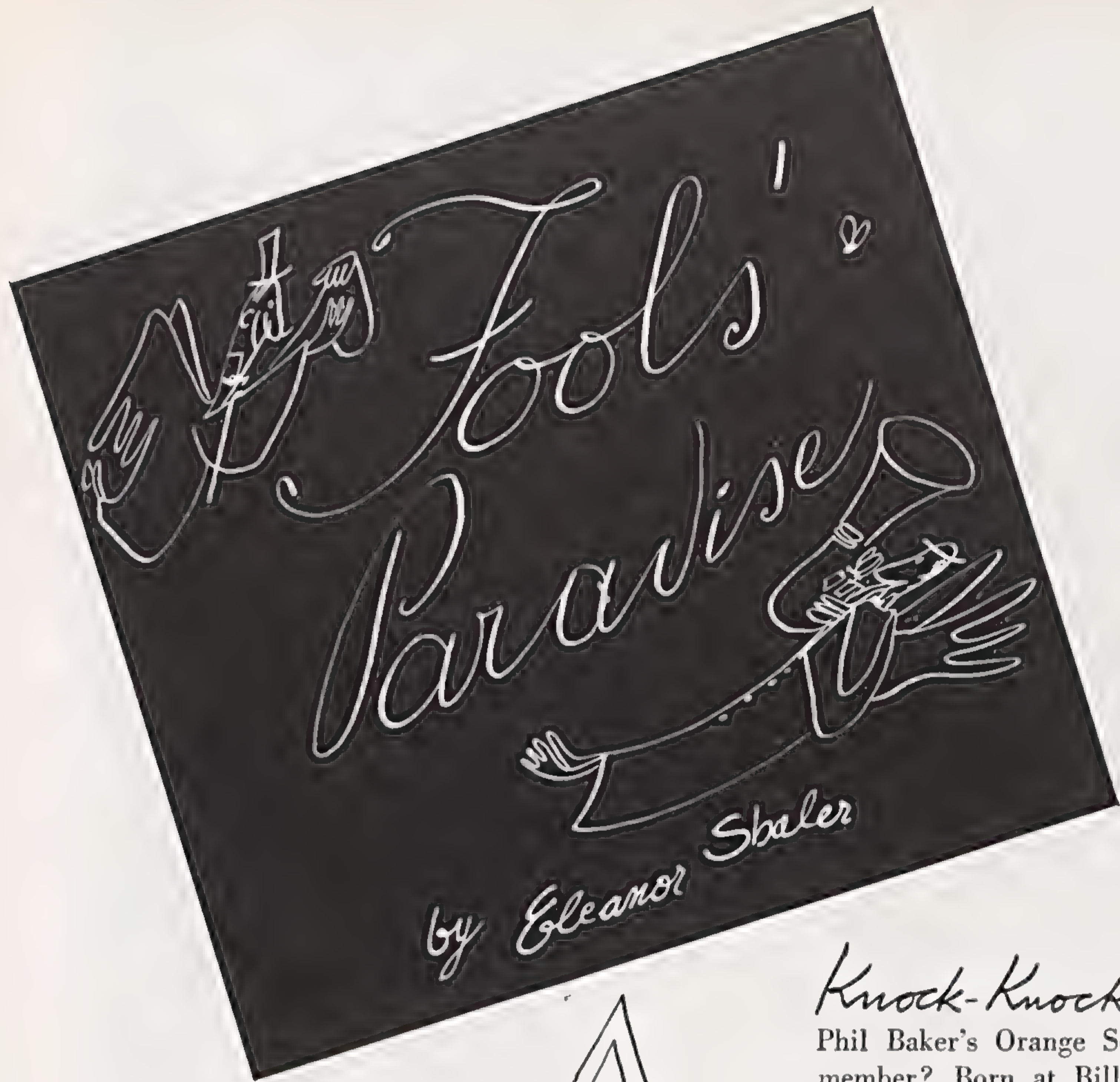




## SWISH OF SLIPPER SATIN

A pair from Piguet: both of the heaviest slipper satin, both sweeping back in clusters of circular pleats. They are dresses for a theatrical first night or for drama in a trousseau. The first is in Piguet's new violet shade (imported by Milgrim). The second is in violet ombré, with a halter neck, a bared back





ALL over town, particularly at little tables in bars, the nimble wits of the town have rushed into a Fools' Paradise, where they heatedly play the latest version of children's games. Chiefly after dark, when the children, those critical sticklers for adult form, are safely out of the way, people have run berserk after nursery games. Here are some of the most idiotic and, more potently, the most insidious ones. Although you may sneer at such nonsense, you may as well unbend at once. For, completely against your will, a little game will snuggle in and take full possession, like a termite, of your brain.



*Knock-Knock* is actually the lineal descendant of Phil Baker's Orange Song. . . . "Orange you ashamed?" Remember? Born at Billy Davis' Club in Philadelphia, Knock-Knock was presented last May by a grateful patron to Stuff Smith of the Onyx Club in New York. The dark maestro . . . adorned in a battered top-hat and a checked jacket, facing an audience that may include Vallée, Lombardo, Lopez, Whiteman, Cole Porter, André Kostelanetz, or Marlene Dietrich . . . pulls down his long brown dimples, thrusts out his chin, raises his left foot knee-high and yells,  
 "Knock-Knock!"  
 "Who's there?"  
 "Diva!"  
 "Diva who?"  
 "Diva tell you about Reeve?"  
 "Reeve who?"  
 "Reeve stay 'way from my do'!"

*I'm in a new business* says the gentleman at the next table, but don't think it's the beginning of a conversation. It's just another game. Either get up and leave or stay put and play. Ask him:

"What is your business?"

"I'm a mattress maker."

"How're you doing?"

"Bedder and bedder."

. . . . Or perhaps he's a barber, and how's he doing? Why, so help me, he's had a mighty close shave, or he's taken a cut, or he's splitting hairs. Try it with ornithologist, human fly, shoemaker.



*Little Audrey* pushed her baby brother off the Palisades. When he bashed his head in, Little Audrey laughed and laughed, 'cause she knew the Palisades were just a great big bluff. After kicking around the West for three obscure years, last summer Little Audrey unleashed her ghoulish laugh here. Rumoured to be the skittish brain-child of Carole Lombard, Little Audrey is obviously the unnatural sister of the savage Little Willie who made our parents laugh and laugh. You remember:



"Willie drowned his little sister,  
 She was dead before we missed her.  
 Willie's always up to tricks.  
 Ain't he cute? He's only six."





*Mister and Missis*, one of the aristocrats of games, demands more intelligence than the casual wisecrack. Brought from Hollywood by the Henry Luces as a parting gift from Clifton Webb, the inventor, it is a guessing game played with definitions and clues. Say, for example, "Mr. and Mrs. Dress, and their son, Germ." The answer, of course, is Microbe. Here is the way the whole thing is done. Splitting Microbe into two parts, it becomes, phonetically, Mike-Robe. Mike, of course, is a boy's name, and Robe is the definition for Dress. The last part of any word is always known as Mr. and Mrs., and the first part must be, at least phonetically, a boy's name or a girl's name. Just an adult version of "My first, my last, my whole."

*the clean man from Bath* is a poisonous little pastime launched at Yale and flown by carrier pigeon (gossip asserts) to the better bars. There is nothing to it. . . . the Tired Man from Davenport, the Curious Child from Peking, the Crooner from Sing Sing, the Eunuch from Middlesex, the Baby from Wales, and the Full Man from Dinner. Warning: played too long, it verges on the obscene.



*Rabbit* is your dish, if you loathe games and are the crafty type. Start by jumping up and down and crying ecstatically, "Let's play Rabbit!" Seat the gamers in a circle and ask your right-hand neighbour, "Do you know how to play Rabbit?" This question (and its inevitable negative rejoinder) passes from player to player. When your neighbour has said, "No," sigh wistfully, don a moue (if your face can take it), and murmur, "How *too* bad! I'm afraid then we can't play."



*I'm a muggin'*, authored by the Onyx Club's Stuff Smith, has pilfered two nursery games and put them on the adult amusement map. Against a maddening background of tom-tom vamping, the "Red Cap—White Cap" routine hurtles through the microphone:

"You, sir!"

"What? Me, sir?"

"Yes. You, sir!"

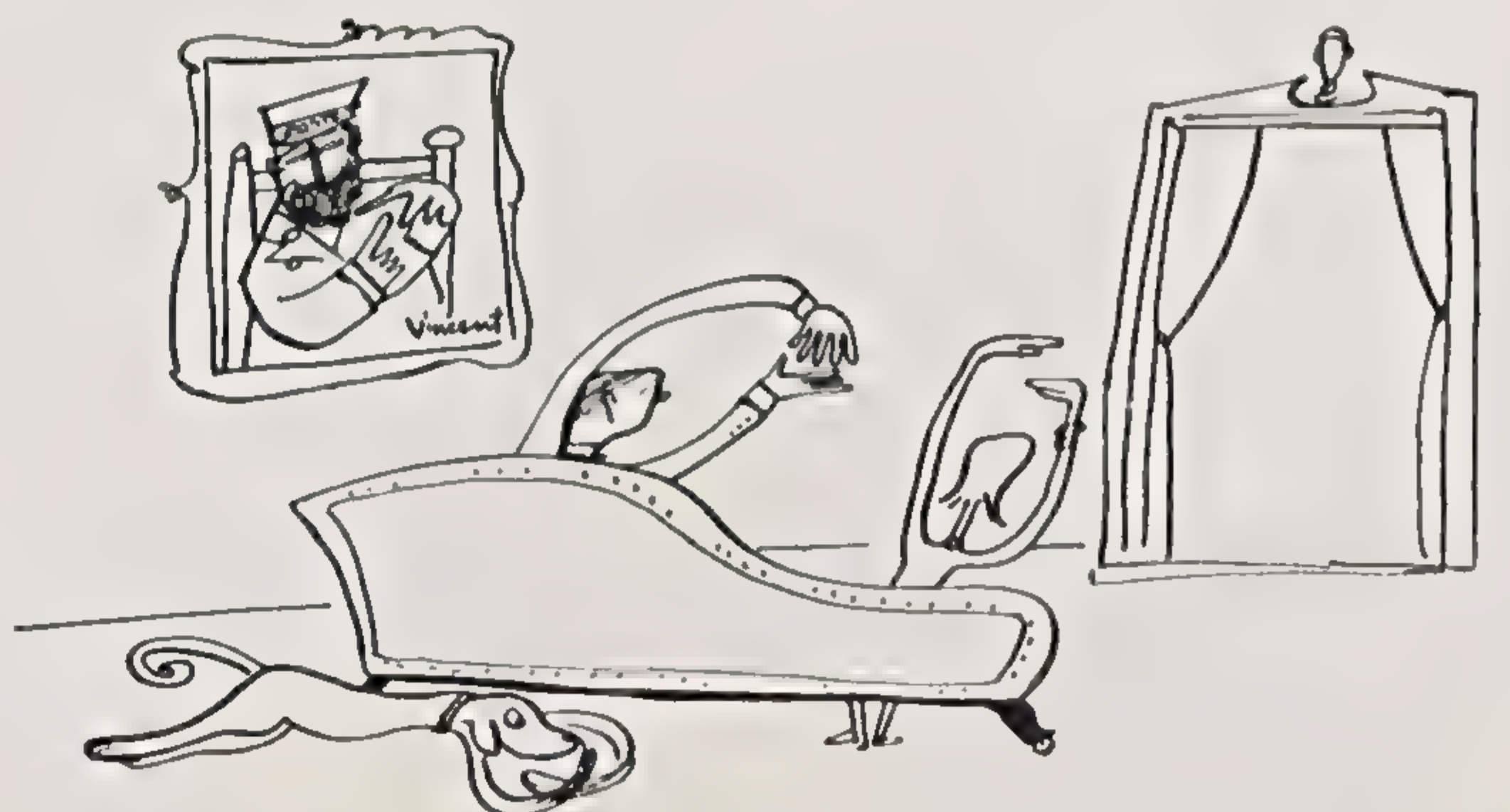
"Not me, sir!"

"Then who, sir?"

"The White Cap, sir!"

But the gag is the counting from one to eighty. Joining in with an intensity just short of terrifying, the patrons substitute a big "Unh!" for seven or its multiples, and "Woof!" for ten and multiples of ten. (Children say "Buzz" and "Fizz.") The Onyx games are like the insanities of Clayton, Jackson, and Durante at the old Dover. Joining in the chorus has been recurrently popular in the American theatre and its side-show, the night-club.

*Handies*. Shovel the last spadeful of earth over Handies, the game from Nowhere. If you think you see a Handy lurking in the hinterland distance, that will be a haunt. For Handies is quite, quite dead. Give it a palm for the most tremendous vogue and the earliest death in game history. Nobody ever knew where it came from . . . children's shadow pictures on a wall, deaf-mute wit, were guesses. Played in West Texas over a year ago, the collegiate hegira to Bermuda last Easter and the consequent cultural interchange provided the impetus, resulting in the Simon and Schuster-Milt Gross book and then those vital snap-shots in the dailies. Shed no tear. Handies slew millions before its demise.





# HEAD-LINES IN WHITE

There is a quotation about white hair which says that the only reasonable thing to do about it is to admire it, and it is one to which we would like to add, now and forever, a neat period of agreement. If it is considered an asset, not only in the eyes of the beholder, but of the possessor, and treated accordingly, white hair can be one of the loveliest things in the world.

Visualize any woman you know who has well-groomed, well-cared-for white hair or grey hair, and immediately you find yourself picturing some one of distinction, no matter what the age or the type. Of course, the catch lies in the "well-groomed, well-cared-for." For such hair has to be kept cleaner than any other if only because it shows soil more quickly. It has to be kept shining and lustrous, because when it isn't, it looks dead and wispy. It has to be preserved from the pitfalls that lead to yellow tinge and streakiness. In short, it is usually a problem; it demands the ultimate, the maximum in care, but it is worth it.

The perfect formula for beautiful white or grey hair is to be born with it naturally curly, to keep it healthy with treatments, always to have it dried by hand, and to be able to set it with a light lotion without benefit of dryer. That, however, we hasten to add before a great chorus rises up to tell us, is not generally the case.

Usually, white hair, like any other hair, has to have regular permanent waves and be put under the dryer or waved with an iron, and here is where care and wisdom have to be exercised. For the yellowness that is the curse of white hair is brought on by heat, by alkalinity, and by exposure to the sun. If the hair is marcelled, the waving must be done with "cool" irons. If the hair is permanently waved, there should always be a test curl. This is essential in any good permanent wave, but it is doubly so in the case of white hair.

Many hair-dressers who specialize in treating white hair give two test curls, each with a different heating time and different waving solution, the latter because some solutions have a smaller alkaline content than others. If the heating time for the test curl brings on the slightest yellow tinge, the time has to be lessened. Perhaps the permanent won't last so long, but the hair won't be discoloured. And this is the place to emphasize the importance of going to the best hair-dressing establishment you know when you get a wave. (Continued on page 120)

Opposite: With her distinguished crown of silver, Mrs. Harrison Williams furnishes irrefutable proof that grey hair is an asset to beauty. Mrs. Williams wears her hair in loose, natural waves, brushed back from a beautiful hairline, and adds a clip of her famous aquamarine jewellery on festive evenings









CARLOS CHAVEZ



IGOR STRAVINSKY



JOHN BARBIROLI



GEORGES ENESCO



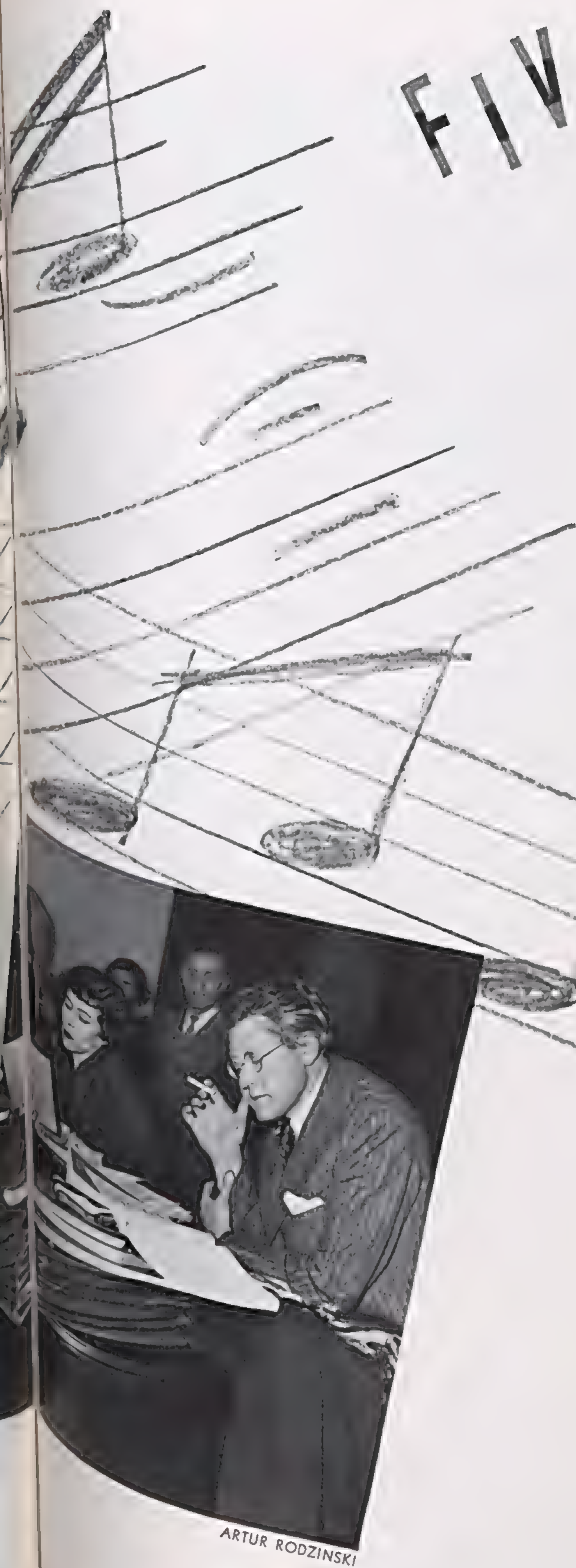
# FIVE KEY MEN



**W**HEN the subscribers to the Philharmonic's odd Thursday-night series last inaugurated a New York musical season, they were greeted by six feet six inches of Otto Klemperer. As an outward token of the complete upheaval in the orchestra's alignment of conductors, they will soon, on a similar occasion, find themselves appraising the modest five feet four inches of John Barbirolli. Moreover, they will be witnesses to the first phase of the Philharmonic's absorbing experiment to determine whether two plus three equals one; more specifically, whether Barbirolli and Artur Rodzinski, the two permanent conductors, plus Carlos Chavez, Georges Enesco, and Igor Stravinsky, the three guests, will together fill the space formerly occupied by the one irrevocably departed. Ordinary mathematics should supply the answer to this equation, but there can be no reliance on the ordinary in a problem involving Arturo Toscanini.

There have been few seasons when the Philharmonic has set five fresh personalities before its audience, and no recent one in which not a single conductor was retained from the winter preceding. The board has made even more history by casting its vote in favour of an unprecedented array of youth (Enesco and Stravinsky, the oldest of the group, are only slightly beyond fifty), and assuring us no lack of variety. Concealed in this international Jack Horner pie are the Italian-French-English Barbirolli, the Mexican Chavez, the Roumanian Enesco, the Russian Stravinsky, and the Polish Rodzinski. Or, if you prefer the obvious analogy with the League of Nations, you will find America unrepresented in both places.

Not only the youngest, but the least familiar of the Philharmonic's conductors, Barbirolli is also burdened with the heaviest responsibility. In addition to opening the season, he will remain for nearly half its length, a task to intimidate any musician seeking to make a first impression on New York. Though his friends call him "Tito" and he is unashamedly fond of spaghetti, Barbirolli is British as a mutton-chop, devoted to prowling in odd sections of London, a collector ("in a very modest way") of old glass, wistful of his education at Holborn Estate Grammar School, enamoured of its associations with English lore. London was his birthplace, but he speaks Italian and French fluently. Against the pressure (Continued on page 126)



ARTUR RODZINSKI

By Irving Kolodin





MRS. OCTAVIO PROCHET

## RIVIERA RUN-AROUND

PEASANTS in Rolls-Royces—peasants with painted hands and painted feet, with heads tied up in bright bandanna handkerchiefs. This is Cannes, and these peasants—they are just women of fashion in the latest disguise! But if you think it's a simple disguise, look in at Antoine in Cannes and see what must be endured in time and patience before they can bind up their heads in kerchiefs, don their simple cotton blouses, plaster themselves with jewels, and make an effect.

Only the unreal seems real—under the spell of the Riviera in August. Life is a jigsaw of purest nature and purest artifice, of the simple and the studied: of peasant kerchiefs with Antoine coiffures, of champagne with baked potatoes, of fabulous jewels with fishermen's jerseys.

Elsa Maxwell leaves off writing her book long enough to give a party for Grace Moore. She takes over the bathing establishment on the little Garoupe Beach, arrives late in the afternoon with forty chickens to be cooked on the spit, cases of champagne, arm loads of lanterns. Wearing a yachting cap and a dress with a design of corn-plasters all over it, she gets on the telephone—which never works down here—, orders an accompanist, borrows every one's men servants, asks another twenty people, and, looking out to sea, declares she must have fireworks set off from all the yachts. Then she strides off to Lady Mendl's villa next-door and coaxes the chef to bake potatoes. Will the party ever come off? Yes. The food is perfect, the champagne ice-cold, there is music, the lanterns get hung, and even the fireworks go off. But; best of all, Bee Lillie sings "Paree" and "I Hate the Spring." The party is a wow!

Mrs. Corrigan gives a dinner at the beautiful villa, Corne d'Or. The men wear dinner-jackets, the women are beautifully dressed. Lady Milbank comes down a charming vision in organdie; Madame Ralli a vision of chic in Greek drapery and fantastic jewels. We eat the best dinner cooked by the best chef

in Cannes, helping ourselves from a long buffet table in the centre of the dining-room and sitting at little tables.

The Mendls entertain under the big fig-tree on the terrace overlooking the Garoupe Bay. It is like an auberge . . . coloured lanterns, little tables, music floating over the water. Out of the darkness comes a little dinghy from a yacht offshore. Out steps an exotic figure dressed in black, with a sapphire-blue pailletted jacket, a great camellia pinned with a huge jewelled butterfly the size of a saucer, and cork-soled sandals (that won't trip her up on ship's ladders or landing piers). It is Daisy Fellowes. She is more dressy than usual, but no more decorative than when she appears in a blue jersey and a magnificent sapphire-and-emerald necklace.

Under the fig-tree sits Lady Cunard in a flowered dress and brilliant scarlet cape, caught on one shoulder by a jewelled clip and a bunch of tuberose. Her conversation is equally brilliant, and, after she goes, every one still goes on talking about her.

Lunch at Maxine's means an invitation to lunch at Miss Maxine Elliott's villa—the perfect day. Descending the stairs to the pool on the lower terrace is a thrill that never grows cold. It is still the most superb pool in the world—it has probably given more pleasure in its time than any other. Noel Coward is witty at lunch. The Greek cousins, Madame Ralli and Mrs. Michael Arlen, are wearing native dresses of cotton print. Michael Arlen is the best-dressed man in Cannes—as well as one of the most amusing.

Grace Moore decorates her dinner-table with the first corn, peppers, tomatoes, and figs of the year, from her farm. She puts on an apron and makes the spaghetti for our dinner herself. Then she and Noel Coward and Bee Lillie talk while we listen.

One can not go to bed. So some one suggests Paradise, the night-club at the Casino (it is always the Paradise) and then a swim in the moonlight—(Continued on page 151)



MADAME RALLI IN NATIVE GREEK DRESS





COMTE ARMAND DE LA ROCHEFOUCAULD, MRS. JOHN LOEB, BARONNE D'ALMEIDA



PRINCESSE JEAN-LOUIS DE FAUCIGNY-LUCINGE AND LADY MENDEL



MR. AND MRS. VINCENT PARAVACINI



LORD STAVORDALE, MR. TERENCE PHILIP, MR. MILTON HOLDEN



AMY MOLLISON, RANDOLPH CHURCHILL, CLAIRE LUCE



# ONE SHEATH DRESS FOUR QUICK CHANGES



Back views are shown on page 120

Mapped out here is a fine scheme for stretching dollars—a scheme that pulls four outfits out of one basic dress and a couple of blouses and jackets.

- Dress, Jacket, and Blouse No. S-3918. You begin with this—a slim dress with wide shoulder-straps. Included in the design are a bolero and a peplum-blouse—giving you two changes. Designed for sizes 12 to 20; 30 to 40
- Tunic-blouse No. 7456. To turn the sheath-dress into an informal dinner-dress, run up this short-sleeved tunic. Designed for sizes 12 to 20; 30 to 40
- Jacket No. 7452. Still another change can be run with this “Easy-to-Make” peplum-jacket edged with bright bands. Designed for sizes 12 to 20; 30 to 40

S-3918

S-3918



# ONE RED COAT THREE DRESS CHANGES



## Designs for dressmaking

Why not build your autumn plans around a red top-coat? Then support it with a brown dress, a black, and a blue—and you'll have both drama and variety.

- Coat and Skirt No. 7439. There's a world of dash in this flared and panelled red coat. Make the slim skirt in black. Designed for sizes 12 to 20; 30 to 42
- Dress No. 7460. Of brown wool, this "Easy-to-Make" dress would be perfect under the red coat. See the lapped seams. Designed for sizes 12 to 20; 30 to 42
- Dress No. 7483. Bands of colour or velvet decorate this "Easy-to-Make" dress with a separate gilet. Try it in black. Designed for sizes 12 to 20; 30 to 40
- Dress No. 7485. Neat dress with a gilet. Designed for sizes 12 to 20; 30 to 40



# VOGUE'S FINDS OF THE FORTNIGHT

Cry it down all you want, but this speed-mad age of America does have its virtues. Where else but in America, we ask, can you go out and buy a dress with the lines and details that are still practically taking curtain calls in the world's fashion centres? What's more, you do not have to live in one of the great cities to do this. Vogue, through the Finds of the Fortnight, plucks the best of the new fashions, and sets them down in shops near you, no matter where you live.

Nor does this rapid transit of fashion sacrifice quality to speed. The Finds, to pass the eagle eyes of Vogue's Editors, have got to be good—in fabric, cut, and workmanship! All of the costumes and hats on these pages are from Lord and Taylor, in New York. For shops in other cities that have the costumes, see page 40.







All from Lord and Taylor, other shops on page 40

- Far left, opposite: A sudden flash of colour was practically the theme song of the Paris Collections. Here, in an American version, it appears in a vivid striped scarf thrust into the slit bodice of a one-piece pleated dress of rayon and wool; \$23. The turban is of antelope
- Second: The flawless tailoring and the new detail of folded, stitched seams alone make this two-piece dress of fine Juilliard flannel worth the price of \$30. With it, an off-the-face hat of a new hairy fabric
- Left: The beauty of this dress—besides its swinging skirt and fine Hockanum tweed—is that you can wear the collar buttoned high, like a coat-dress or open in wide revers, with a scarf. \$30. Felt hat
- Above: A three-piece suit in the tricolour combinations of the hour. For instance, the diagonal tweed jacket may be had in rose; the tweed skirt in grape-blue; the homespun blouse in Burgundy; \$75. Felt hat





HORST

- Plenty of swing—that's why the first coat on this page looks so definitely this year's. The wool is nubby and black, and the fur is kolinsky; Lord and Taylor; and Marshall Field
- Belted and gored till it flares like a party dress—that's the all-black coat at the right, made of imported woollen and Persian lamb; Saks-Fifth Avenue, New York and Chicago





- A flare like a bell and a lavish use of fur make the first black suède cloth coat as new as the incoming season. The fur is soft brown nutria, and the coat is from Bergdorf Goodman
- Persian lamb and a peplum—two triumphant details in the second coat. The whole top is made of the fur, and imported black woollen forms the lower section; from Bergdorf Goodman





THERE are a few women (so an expert told us) who have an inherent knowledge of linens; an instinct acquired from their grandmothers, mind you, not their mothers. But the great majority of women, unguided by atavistic tendencies, have to grope their way through bewildering linen counters piled with sheets, pillow-cases, bath-towels, and face-towels of all different grades and all different prices, all of which look somewhat alike to the untutored eye; trusting to luck that they're not paying too much for the wrong things or—worse yet—too little for the right things. Every year, this majority is increased by the hundreds of brides who go bravely forth to fill their shiny new linen-closets, equipped only with a hasty list and a vague suspicion that sheets and towels ought to be able to stand quite a lot of laundering.

This state of things, we decided, should not be allowed to persist. So we made a pilgrimage through one of the finest cotton-mills in the country, to see for ourselves how the cotton blossoms into thick, soft towels that make bathing one of life's more exquisite pleasures, and cool, smooth sheets that make getting up early one of life's more exquisite tortures; to see for ourselves why some towels and sheets are good investments, while others decidedly are not.

When the output of the cotton-mills was chiefly white cotton material, they presented a bleak spectacle, for cotton in the raw looks like dirty city snow (than which, you will admit, there is nothing bleaker). But the advent of coloured towels and sheets changed all that. It not only brightened up many a hitherto uninviting guest-room and bathroom, but transformed the manufacture of towels and sheets into one of the most visually exciting industries imaginable, especially when you see the bright, sunlit mill where it is carried on.

The spinning and weaving of the white and the dyed cottons are done in different units of the mill, and it

was through the coloured units that we asked our guide to take us. The cotton, which is bought in the open market by highly trained experts, arrives at the mill already dyed, in great bales weighing around five hundred pounds. Huge Negroes hack off the burlap wrappings with steel hooks, massing it in vast and brilliantly coloured piles, which feed a machine called a bale breaker. This process gives the cotton a chance to return to its natural fluffy state.

The air is filled with flying particles of cotton, and over the lower half of their faces the Negroes wear white handkerchiefs. The machines pound noisily and rhythmically; the cotton heaves and bumps its way over rollers and through revolving wheels, looking like molten, coloured lava, and finally passes down an air-pipe into automatic feeders, which go to the picker room.

This automatic feeder, which is above the pickers, drops liberal quantities of cotton, impartially and in turn, into seven or eight enormous machines called one-unit pickers. (So named because they do in one that which not long ago took two pieces of machinery to accomplish.) These machines are about twenty feet long, and it takes the cotton quite a while to get from one end to the other, gallantly fighting its way past beaters which loosen it up still further and remove more dirt, struggling through screens that tend to make the fibres more parallel, and emerging finally and triumphantly in the form of a wad, about half an inch thick and three feet wide, which rolls itself onto a spool. When it weighs about forty pounds, it is removed and taken to the carding-machine.

The spool is hitched to the rear of the carding-machine (there are dozens of them in one vast room), and the wad passes slowly over a closely spiked roller, which combs the cotton. This process straightens out the long fibres, removes the short fibres and any remaining particles of dirt, and gathers up the cotton in the front of the machine into what is called a sliver. (Continued on page 135)



# young vital beauty for your body

## HELENA RUBINSTEIN ORIGINATES THE BODY-BEAUTIFUL TREATMENT

Again Helena Rubinstein anticipates an important trend—the trend toward perfection of the body. The whole woman—her face, her body—must be beautiful. Her body must be smooth, firm, lithe. It must have that vital stirring quality of youth. Diet fads, hard water, today's pace, all leave the body deficient in vital elements. Flabbiness, dryness, roughness are prevalent everywhere. In hard water areas, even young skins are affected.

Out of her vast knowledge of the skin, her medical training, her genius of esthetics, Helena Rubinstein originates the first modern Body-Beautiful Treatment. A treatment which firms, smooths, exhilarates the body. A treatment which has been a triumphant success in the Helena Rubinstein Salons in New York, Chicago and Paris. Now, for the first time, it is presented for your home use.

### bathe in pasteurized milk-bath

From Pasteurized milk, Helena Rubinstein has extracted its most important beauty element. And she has combined it with tonic minerals to produce something far more important than a beauty bath. \*Pasteurized Milk Bath, with its bubbles of oxygen, helps lift away the burden of fatigue, comforts the nerves, charges the system with fresh energy. Relax, revel, in Pasteurized Milk Bath. You will rise from it, invigorated. Your skin has become soft and white looking. You are wrapped in a fresh fragrance that lingers. For beauty, for vitality, bathe in Pasteurized Milk Bath. 2.75, 1.50.

### tone with body-firm

Body-Firm is a remarkable aid in bracing and tightening flabby relaxed skin. Pat it on droopy parts and spots to be reduced. Then feel it giving new tone to skin and muscle. See your figure grow gradually firmer. Exhilarate in the sense of ligheness, youth that comes to you. Every reducing regimen requires Body-Firm. 8.75, 5.00.

### lubricate with body-smooth

\*Body-Smooth scientifically answers a fundamental modern need. It supplies lubricants the body needs for its smoothness and elasticity, its youthful appearance. Chapped or parched skin is soothed instantly. Body dryness, harshness, roughness, give place to silky softness. Skin tension is relieved. You sense a new freedom in your movements, a lovely limberness. Once you experience the sheer comfort of Body-Smooth, you will never be without it! 7.50, 4.50, 2.50.

The Body-Beautiful Treatment—three efficient steps to a smooth, firm, lovely body—is available at the Salons and all smart stores.

**helena rubinstein**

8 East 57th Street, New York

\*Reg. App'd for  
SALONS IN:

PARIS • LONDON • CHICAGO • BOSTON • DETROIT • LOS ANGELES • TORONTO

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Kenne-Kennedy

*Flair*

Our flair for creating the unusual in original clothes is again illustrated. One of the triumphs of our Autumn Collection is our unique alliance of two black furs — lustrous caracul and persian lamb.

**Stein & Blaine**

13-15 West 57th Street, New York

## DISCOVERIES IN BEAUTY



ANDERSEN

This quartet represents the complete series of Sunclyme House products—all in liquid form and all containing the beneficial oils and vitamins of different tropical fruits

THERE are four steps that every woman should follow in the régime of caring for her skin, no matter what type or make of preparations she uses. These steps are cleansing, toning, softening, and finishing or protecting. The Sunclyme preparations, which you see neatly aligned in the photograph above, have been formulated to cover exactly these steps. They are a concise and complete treatment in themselves, and those who have used them swear by their efficiency.

There are several unique features about these Sunclyme products. To begin with, they are all liquids. They are completely soluble in water, which is a convenience for those who like to wash their faces, no matter what else they do to them. Then, each of these preparations contains the natural oils and juices of some fruit. The dermatologist who evolved the formulæ for these liquids, and who still superintends their preparation, found that the natural minerals, vitamins, and oils contained in fruits benefited the skins of his patients. Thus, the Cleansing Emollient contains both lime and lemon and gives your face a fine, fresh feeling as well as both cleansing and softening it. The Night Emollient contains avocado, because the oil in this fruit is remark-

ably penetrating. Once this emollient is smoothed on your skin, it seems to sink in completely with no residue left to come off on the pillow, which is a comfort. The Skin Tone contains papaya, and the Foundation Emollient has Persian lime. The latter not only gives a smooth base for make-up but protects your skin from sun and wind.

When you use Sunclyme preparations, use them according to directions, because a thorough, but very simple régime has been carefully worked out for every type of skin. You will find the series at Altman, in New York, and in various shops in the larger cities.

• There is always something good and wholesome about milk of magnesia, and you think of Phillips' blue bottle as a necessary part of your bathroom cabinet. It was inevitable that this ingredient should be incorporated in a cream, since it is known to possess qualities beneficial to the skin, and equally inevitable that Phillips should produce it. There are two Milk of Magnesia creams, a texture cream and a cleansing cream, and both of them bring to the skin a substantial amount of milk of magnesia. These creams are intended purely for (Continued on page 114)



The newest inspirations from the Kerk Guild are soaps marked for "Him" and "Her" and astrological soap that includes your horoscope—the marks last as long as the soap does





**EVEN** *Husbands* **COULD TELL!**

When you use Primrose House Chiffon Powder, even a husband is apt to say, "My dear, your skin looks lovely tonight!" For nothing can match the effect which the soft touch of the *right* powder can give.

But many powders can actually spoil your make-up. *They shine!* They are filled with tiny, but coarse particles that catch and reflect light.

Chiffon Powder *cannot* shine! A special, exclusive process removes

all the shiny particles, leaving only a fragrant substance, exquisite, delicate, almost impalpable. That is why it gives your face that smooth, flower-like appearance.

Chiffon Powder is so marvelously made that it will cling for hours without ever caking or clogging the pores. Its superiority is typical of all Primrose House Products, known to be unsurpassed in caring for the skin and enhancing its beauty. Try them! You will discover a new, marvelous, yet simple way of protecting the natural bloom and beauty of your skin.

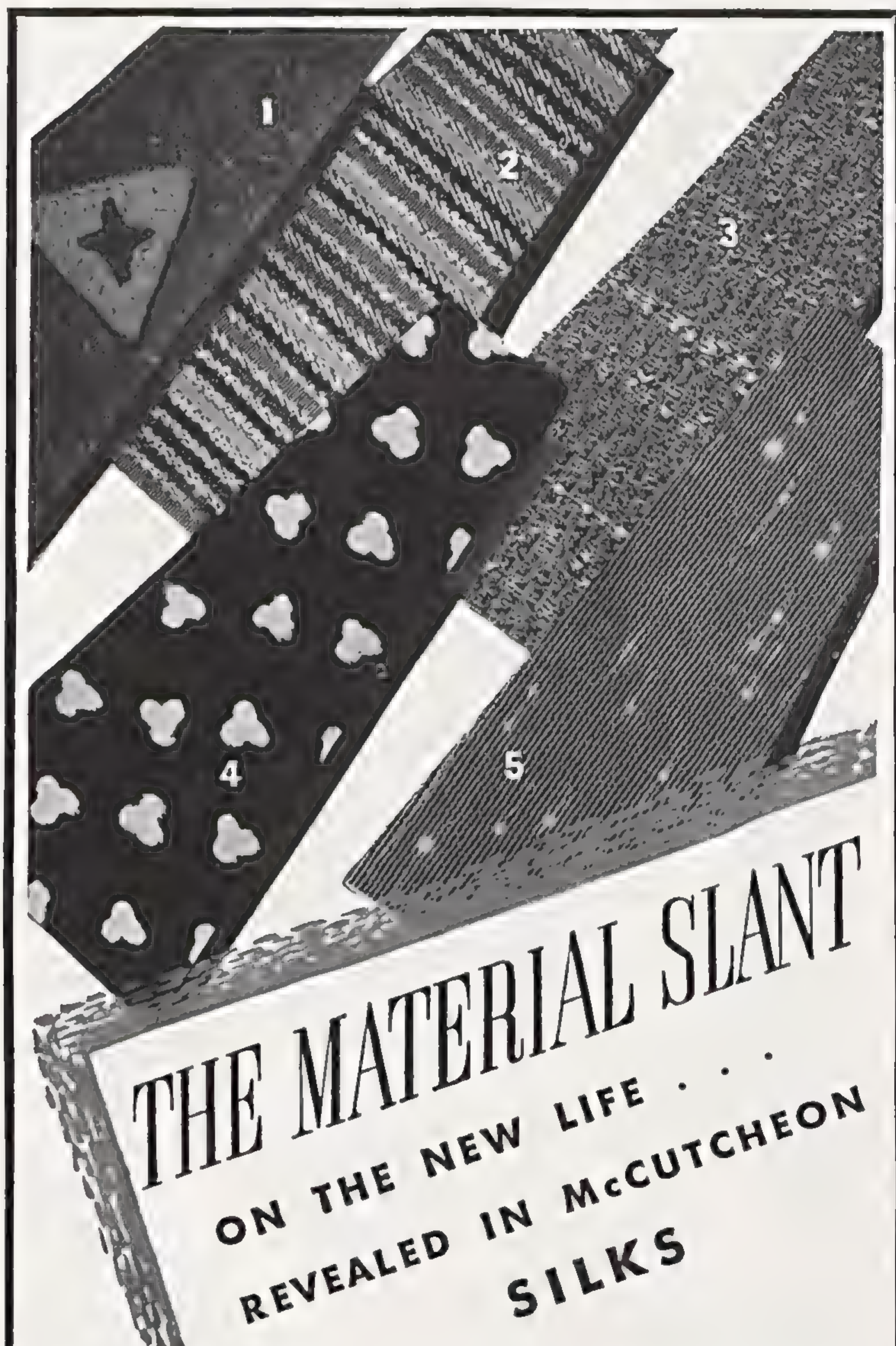
Chiffon Powder comes in eight lovely shades. It costs only \$3.00 and \$1.00 the box. Primrose House, 595 Fifth Ave., New York City.



**PRIMROSE HOUSE**

*Chiffon Powder*





- Getting down to material things, we give you the pleasantest array of silks that have come this way for many a year. Practically every daytime silk has a definite texture—blistered effects, matelassés, crinkly weaves, and a triumphant silk that looks like tweed, but isn't.
- The evening parade—gorgeous fabrics that shout glamor to the housetops. Slithery satins, stiff brocades to make a Mary of Scotland of you, and velveteens in revival for square-necked, puff-sleeved Victorian "museum pieces."
- As for colors—you can't ignore Black—for it's a "first" again—but we warn you you will go crazy over the very new Greens, Browns, and Reds.

1. Printed Velvet—Deep piled and rich in color combinations. . . . yd. **15.50**
  2. Striped Metal—A gleaming triumph for your peplumed evening wrap. . . . yd. **10.50**
  3. Crepe Norvesa—Looks like tweed, feels like silk—and all the virtues of both. . . yd. **2.00**
  4. Chiffon Velvet—Lustrous sheen with leather sequins, no less! . . . yd. **8.50**
  5. Black Faille with Metal—"Stands alone" in its stiff, gleaming appeal. . . . yd. **15.50**
- Other new silks priced **1.95, 2.95, 3.95, 4.95** yard.

Write for samples Department V 10



**McCUTCHEON'S**

FIFTH AVENUE AT 49TH STREET • NEW YORK

## DISCOVERIES IN BEAUTY



"Hawaiian Night" is one of the alluring scents blended from native flowers and bottled in flacons of wood for Gump's, in Honolulu

(Continued from page 112) beautifying and caring for the skin, but use has proved that they have a definite soothing and healing effect, and this factor makes them especially well adapted for thin, sensitive skins. Furthermore, just as milk of magnesia counteracts the acidity in our system, the content in the cream does the same for the skin. The creams are to be found in drug and department stores, with the labels in the famous Phillips' blue.

• Every so often, you catch a glimpse of yourself in a mirror after you have left your dressing-table and notice, to your chagrin, tiny streaks of powder that escaped you under artificial light. The Pro-phy-lac-tic Company has dealt with this matter successfully with their new little Powder-Whisking Brush. This is a feather-light brush that whisks away every visible trace of powder. It is shaped so it is easy to wield around the eyes and nose, and it is ideal for banishing the tiny flakes that cling to the brows and lashes. Another new entry in the Pro-phy-lac-tic family is a Foot Brush, which is a boon to any one who has foot troubles. This brush is curved to conform with the shape of the foot, and it has good, strong, resilient bristles that stir up the circulation and give new life to tired feet. The Foot Brush is advisable, also, from the point of view of grooming, because it overcomes hardnesses and keeps cuticle in good condition so it is tractable for pedicures. You can have this brush with or without a strap, and this and the Powder-Whisking Brush have joined the array of Pro-phy-lac-tic brushes in the toilet-goods counters of all the better shops.

• While we are on the subject of feet, there is a man in New York who is a very good person into whose hands to put your feet. His name is Nachbar, and his office is at 511 Fifth Avenue. For years, he took care of the feet of the corps de ballet of one of the great movie houses, where well-cared-for feet are an essential to business as well as to comfort, and his regular clientele consists of people who have been going

to him for years and who swear by his ability. There is no pedicure in this treatment, but once Mr. Nachbar has done his expert chiropody, he turns you over to a nurse who gives your feet and ankles a massage such as they have probably never had before. He is also an expert at cutting and fitting pads that prove a relief for difficult feet.

• Once you have had the miraculous liquid, Tön, used on your hair after a shampoo, the chances are that you will never again have a shampoo without it. For this preparation, which completely dissolves the film of soap curd, leaves your hair so soft and pliable that it is a joy to touch. While Tön was developed primarily to use on the hair, you can find a good many other fine uses for it, especially if you live in a hard-water district. Add a few drops to the water when you rinse your face, particularly if you have been using soap to wash it. Rub a little into your hands and rinse them in cool water every time you wash them. Add a few drops to your tub and feel the water actually change to the touch. Even add a little to the final water in which you wash your silk stockings—the softened water makes them last longer. Tön has recently appeared in a handsome new bottle, and you will find it at Saks Fifth Avenue, in New York, and in shops in some other cities.

• If you have seen some especially well made-up eyelashes around town recently, it may be because their owners have discovered the new cream mascara that Maybelline has introduced. This has the same enduring quality that has endeared Maybelline's cake mascara to so many people, and it goes on smoothly and naturally. Furthermore, you don't have to bother with water for this new cream form, because you can put it directly on the lashes with a dry brush. It comes in black, brown, and blue, and the tube is put up in an amusing little suede-like case that zips open—a good idea for purse protection. Both the Maybelline mascaras are available in stores throughout the country.



FRANCES DENNEY  
*brings*  
*The Fortunate Few*  
*(especially you)*  
**OILS OF THE WILDERNESS**

Rare and precious oils mysteriously  
 blended into an amazing cream that  
 smooths away from tired faces the dull-  
 ness of age and quickly lures back the  
 smooth freshness of youth... created for  
 women of discernment... \$25.00 the jar

TRIAL SIZE NOW AVAILABLE  
 FOR FIRST TIME . . . . . \$5.00

*Frances Denney*  
*of Philadelphia*



## TO THE MANNER BORN



TOSCA

With authority to the manner born, adding an aura of feminine charm to evening gown that is delicate, immaculate, irresistible.

TROIKA

Zestfully carrying forward the same tradition of flawless femininity wherever youthful activity turns to the world of sports.

Both of these perfumed Eaux de Cologne are fully worthy to carry on the refreshing tradition of the House of "4711," for their base is that stimulating original "4711." Classic Eau de Cologne, the exquisite symbol of fastidious persons throughout the civilized world for nearly a century and a half.



No. 4711

BLUE &amp; GOLD LABEL

A FULL LINE OF TOILETRIES FROM BATH TO BOUDOIR

## SHOP-HOUND ELECTS

• The dressing-gown at the right comes from Frisco's darkest Chinatown, but there isn't a trace of the Broken Blossom about it; it's crisply tailored, fastened with frogs, belted with a sash, and made either of natural silk shantung or coolie-blue cotton. You can order pyjama trousers for it, too. Of shantung, it costs about \$14, from the Suey Chong Company, 415 Grant Avenue, San Francisco.



RAWLINGS

• In the first cold days, a very sad thing is apt to happen to people who had firmly decided to make the old fur coat do for another winter. Having bravely worn it once, or even twice, it suddenly becomes blindingly apparent that the old fur coat won't do for another winter, or another minute—and that's final. There are two things you can do about it, both of which involve going to A. Fisher, at 4 East Forty-Sixth Street. You can (a) take the old fur coat to Mrs. Fisher and have her remodel and revive it, which she does miraculously: or you can (b) just take yourself, and look at the nice selection of new fur coats in Mrs. Fisher's salon. Some are original designs, some are adaptations, but all are amazingly inexpensive.



• At the left, you see a fine example of the most insidious kind of sweater in the world: a short-sleeved sweater that is soft and thin enough to wear under suits, decorative enough to wear alone: the kind of sweater, in short, which is so becoming and practical that you suddenly wake up to find you've been living in it for days and days. It has green felt pockets and is knitted in an interesting nubbed stitch and lined with green felt. It's to be had from Lillie Ditten; about \$25.

Lillie Ditten (of 51 East Sixty-Seventh Street) is always up to tricks like that. Her knitted things, whether they're reproductions of Paris models or not, invariably manage to make themselves indispensable—partly because of their style, their unusual stitches and colour combinations and details, but chiefly because they're so uncannily well-tailored. (Her skirts, for instance—so help me—really refuse to stretch or sag.) And Mrs. Ditten not only makes things to your measure, but will supply you with detailed charts and instructions and supplies so you can knit them yourself. When all the pieces of the garment have been knit, you return them to her, and she combines them. Made-to-order dresses cost about \$60 and up.

• I have found some new gloves, after Molyneux, that you should know about: utterly plain pull-ons of soft suède, without a touch of stitching on the back of the hand—only rolled edges around the cuffs. They're especially handsome in "Elm" (a soft, rich tobacco shade) or "Oak" (a dull mustardy yellow). Altman has them. (Continued on page 118)



# M Masterpiece by Vassarette

## PRESENTING THE NEW VASSARETTE WITH NEW FASHIONED BUSTLINE

A lifted yet artfully natural bustline . . . young, rounded firmness that slopes to a perfect profile . . . all this (and more besides) is yours in the new Vassarette All-in-One. Thanks to a new oval Curve Cup technique, created by Vassar and exclusive in Vassarettes, your bust is actually shaped from beneath. High but not too high. Rounded but not too round. And the rest of you is just as beautifully proportioned! Diaphragm flat, waist in, hips gently curved . . . all with utter comfort.

The new Vassarette All-in-One with Fashioned Bustline comes in three distinctive styles, priced at \$7.50, \$10, \$15. Write for the name of the store nearest you and the new Vassarette brochure . . . showing Vassar's processed Lastex Girdles, Pantie-Girdles, All-in-Ones for all figures. Always look for the label sewn in every genuine Vassarette. Vassar Company, 2519 Diversey Parkway, Chicago.

*Right—The new Vassarette All-in-One*  
*Below—Close-up of new oval Curve Cup fashioning*



UNDERNEATH IT ALL...A

Vassarette





### For a smooth, lasting make-up...first Melt away roughness

**A**LL ready to go out...then you start to powder. But, somehow, your powder just won't go on smoothly. It "catches" on every tiny roughness on your skin.

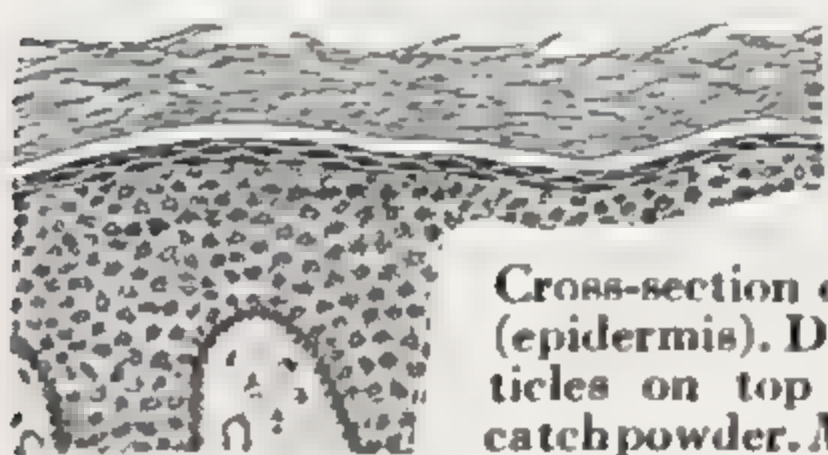
You can smooth those roughnesses off—in an instant—by *melting* them!

Those "powder catchers" are really dried-out cells on top of your skin... old, dead ones. As your skin keeps drying out, they flake off part way. And there they cling, loose and harsh...

#### What melting does

But one application of a keratolytic cream (Vanishing Cream) melts them right away—and out comes your true, smooth skin!

A prominent dermatologist explains:



Outer Skin

Cross-section of outer skin (epidermis). Dried-out particles on top scuff loose, catch powder. Melt them off!

"The instant a keratolytic cream (Vanishing Cream) touches dried-out cells on surface skin, these cells melt away. Underlying cells come into view— young supple ones that give the skin its smooth appearance.

"Moreover, Vanishing Cream, regularly applied, keeps the skin in a constantly softened condition."

Now you know why Pond's Vanishing Cream is an instant skin softener,

"Holds powder, too—keeps my make-up fresh for hours."

Mrs. Eugene du Pont III

a marvelous powder base. Keep it on hand. It makes your skin lovelier!

**For a smooth make-up**—Right after cleansing, put on a film of Pond's Vanishing Cream. It gives your skin a wonderful smoothness. Powder and rouge go on softly. No need to make up again for hours!

**Overnight for lasting softness**—To keep your skin soft at all times, apply Pond's Vanishing Cream every night after cleansing. Leave it on. It won't smear. As you sleep, your skin gets softer by the minute!

#### 8-Piece Package

Pond's, Dept. K142, Clinton, Conn. Rush 8-piece package containing special tube of Pond's Vanishing Cream, generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ for postage and packing.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Copyright, 1936, Pond's Extract Company

## SHOP-HOUND ELECTS



(Continued from page 116) • Non-partisan notes: The tablecloth above, designed by Marguerita Mergentime for Lord and Taylor, is of coarse Irish-green linen, with New Deal catchwords and watchwords, in white, all over it. It's small enough for a country luncheon table, and topical enough to start a nice cross-fire of conversation. (If you like to eat in peace, better eschew it.) It's about \$3. Meanwhile, Else Duree, of 21 East Fifty-Seventh Street, has designed a small veiled toque with enormous sunflowers on it, very gay and defiant. The hat is of brown velvet, and the three sunflowers (which overlap one another, each being about seven inches in diameter) have brown suède centres and yellow velvet petals. This hat, which is made to order, comes to around \$20. What price politics?

• For those who return late from the country feeling desperate about an autumn hat, we suggest Ethel Kerlé, at 14 East Fiftieth Street, who makes hats to fit your head—about \$18 up. She is one of those uncanny people who can help you pick the hat that is just right for you, and her models incorporate all the new Paris points with flair, yet aren't startling.

• However enchanted you may be with your new black broadcloth dress, your new tailored velvet suit, you're probably at a momentary loss about what shoes to wear with them. The answers are simple. So are the shoes—simple and tailored, but with that elusive air of sleekness and opulence that



lurks around all the new autumn things. For the aforementioned broadcloth dress, that boot-like Oxford at the left above is of black (or dark green) suède, with three little buttons. (About \$19.) And for your velvet suit—that suède pump at the right, with the high-cut tongue, tailored bow, and leather piping. (About \$17.) Both are from Milgrim.



• The shorter and stubbier the gloves you wear with your town woollens, nowadays, the longer grows your reputation for smartness. Those one-button Chanut gloves at the left are of cypress-green suède, and can be worn with black woollens or brown tweeds—for that matter, they'd be smart with sackcloth and ashes. They fasten with one button and cost about \$3 the pair, at Best.

RAWLINGS



# Don't be a STOCKING TWITCHER



**Wear Belle-Sharmeers Stockings . . . they're sized in WIDTH and LENGTH to *fit* your legs exactly. All foot sizes, of course**

If you're always twitching up your stockings . . . if wrinkled ankles and twisted seams are ruining your legs and your disposition . . . if garter runs are wrecking your budget . . . you need *Belle-Sharmeers Stockings*. (Most everybody does.)

*Belle-Sharmeers* fits your leg as well as it fits your foot. Not just sometimes but at all times! And your fortieth pair is as perfect fitting as your first. Here's why!

These entirely different stockings are individually sized in *width* from top to toe as well as graduated in length for smalls and tall, mid-

dlings and plumps. Result . . . perfect *leg sizes* for everybody. They're the solution to everybody's stocking problems. They're the reason your gorgeous *Belle-Sharmeers* Stockings look so much smarter . . . fit so much better . . . wear so much longer!

Always ask for your *Belle-Sharmeers* leg size by name and your foot size by number. Exclusive with one fine store in each community, \$1.00 to \$1.95 the pair. Write for the name of the store nearest you. Belle-Sharmeers Division, Wayne Knitting Mills, Fort Wayne, Indiana.

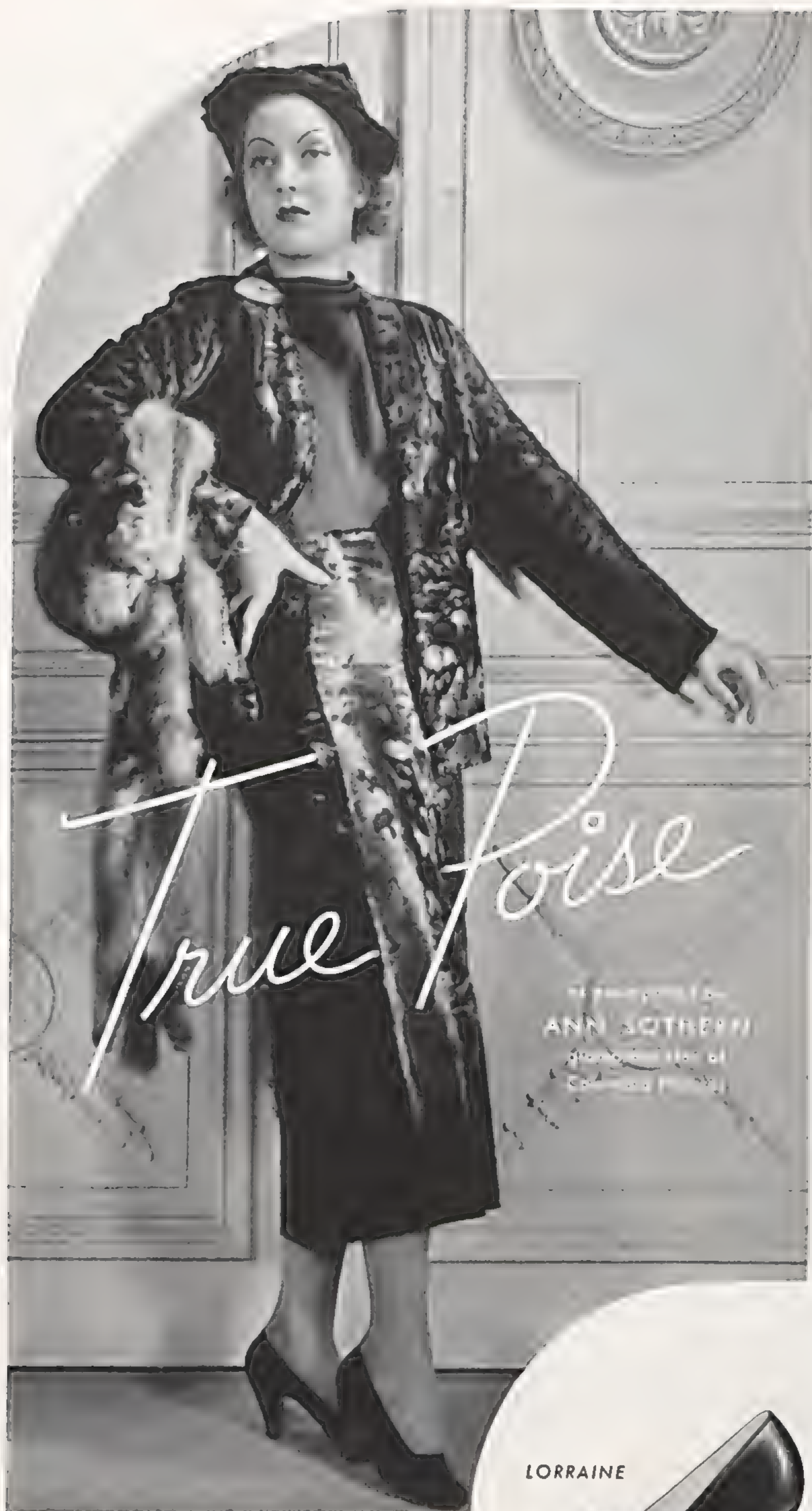
*The FOOT SIZE Has a NUMBER*  
*The LEG SIZE Has a NAME*

BREV . . . . . if you're small  
MODITE . . . . . if you're middling  
DUCHESS . . . . . if you're tall  
CLASSIC . . . . . if you're plump

Copyright 1936, by Wayne Knitting Mills

**Belle-Sharmeers**  
**S T O C K I N G S**  
*' in all leg sizes*





● Foot enchantment! *True Poise*! Glad possessions of the woman who has discovered the secret of Tru-Poise shoes. Their exclusive cradle, cup-like heel seat hugs the foot and restrains the toes from cramping in the forepart of the shoe. Walk in these fashion-wise shoes with the unconscious grace that draws admiring masculine glances . . . and envious feminine ones! Distinctive in style. Modest in price.

LORRAINE



JUNO



*Tru-Poise*  
A SELBY SHOE

THE SELBY SHOE COMPANY, Manufacturers • Portsmouth, Ohio

## HEAD-LINES IN WHITE

(Continued from page 98) It is the experienced, conscientious hair-dresser who takes the time and the trouble that white hair demands.

If a slight discoloration creeps in despite all efforts, things can be done about it. An experienced hair-dresser can safely bleach out yellow streaks with peroxide (don't try that yourself, however). There are prepared rinses to give a silver sheen to grey or white hair. And there are blue rinses that counteract any yellow. These work on the same principle as bluing in clothes—in fact, some establishments use this kind of bluing for rinses, but prepared rinses are kinder to the hair. Many people like the effect of a definitely blue cast, an idea which started some years ago when a smart American in Paris was having a last-minute shampoo before she sailed, and got an overdose of bluing in the rinse. She didn't have time to have it done over, so boarded the boat with blue hair, which caused so much favourable comment that hair-dressers have been busy duplicating it ever since. There is a blue liquid brilliantine especially made for white hair that doesn't really give colour, but does lend a sheen.

Back of the concealing and preventive measures in taking care of white hair lies the fundamental matter of keeping it in good condition. We aren't evading the issue in saying that, because, of course, we know that that is true of all hair. But, again, it is more important for grey and white hair than for any other.

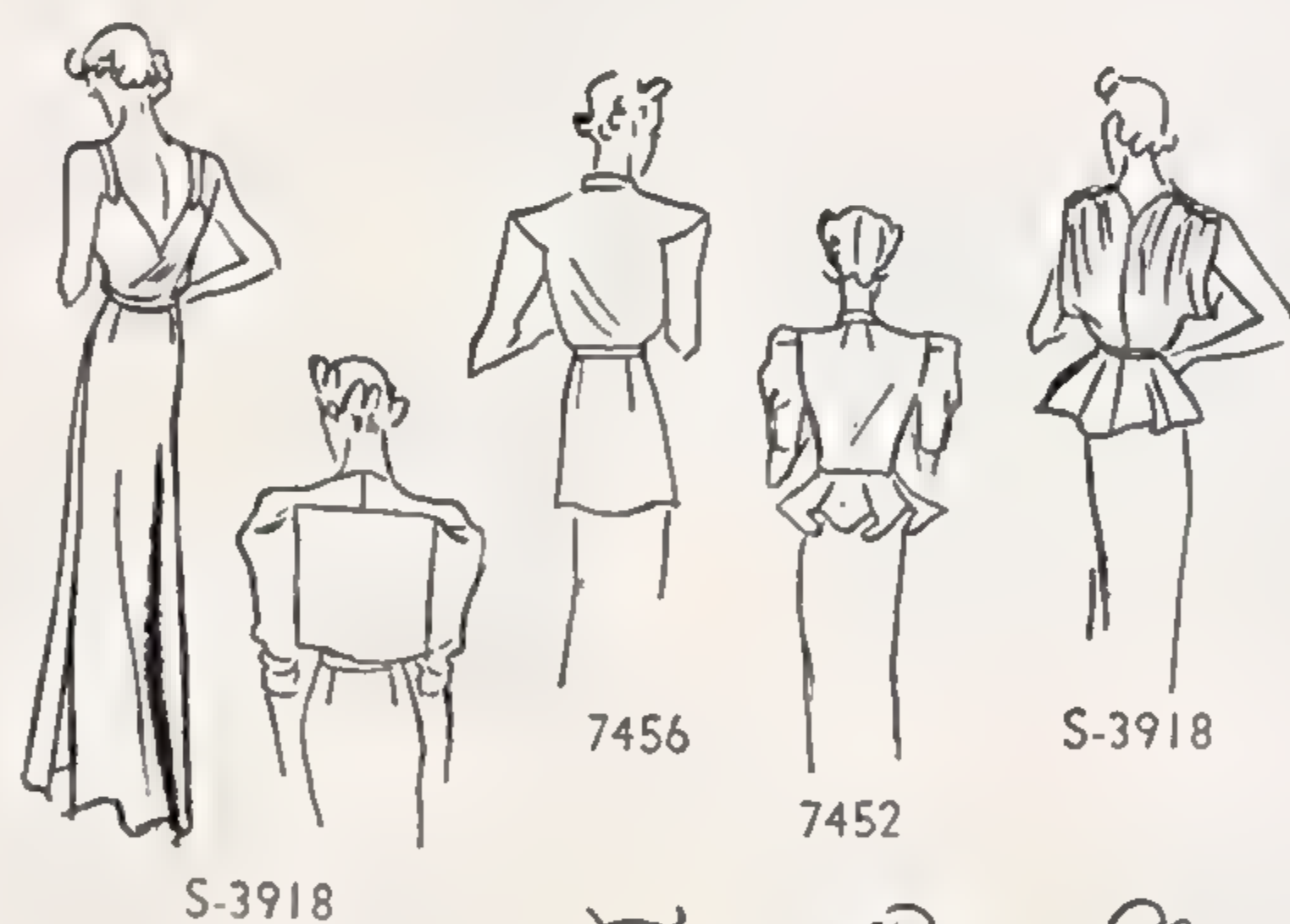
Whether the hair is washed at the hair-dresser's or at home, the liquid

shampoo must be carefully chosen, so it is free of excess alkalinity and fatty acids. This sounds a little difficult, but there are plenty of dependable shampoos, and, if you don't know one for yourself, we can tell you about them. Some specialists advise keeping the scalp clean with weekly treatments between monthly shampoos. Others have an ointment of medicated oils that dissolves the soil and the flakiness on the scalp so they are completely rinsed out with the soap and water.

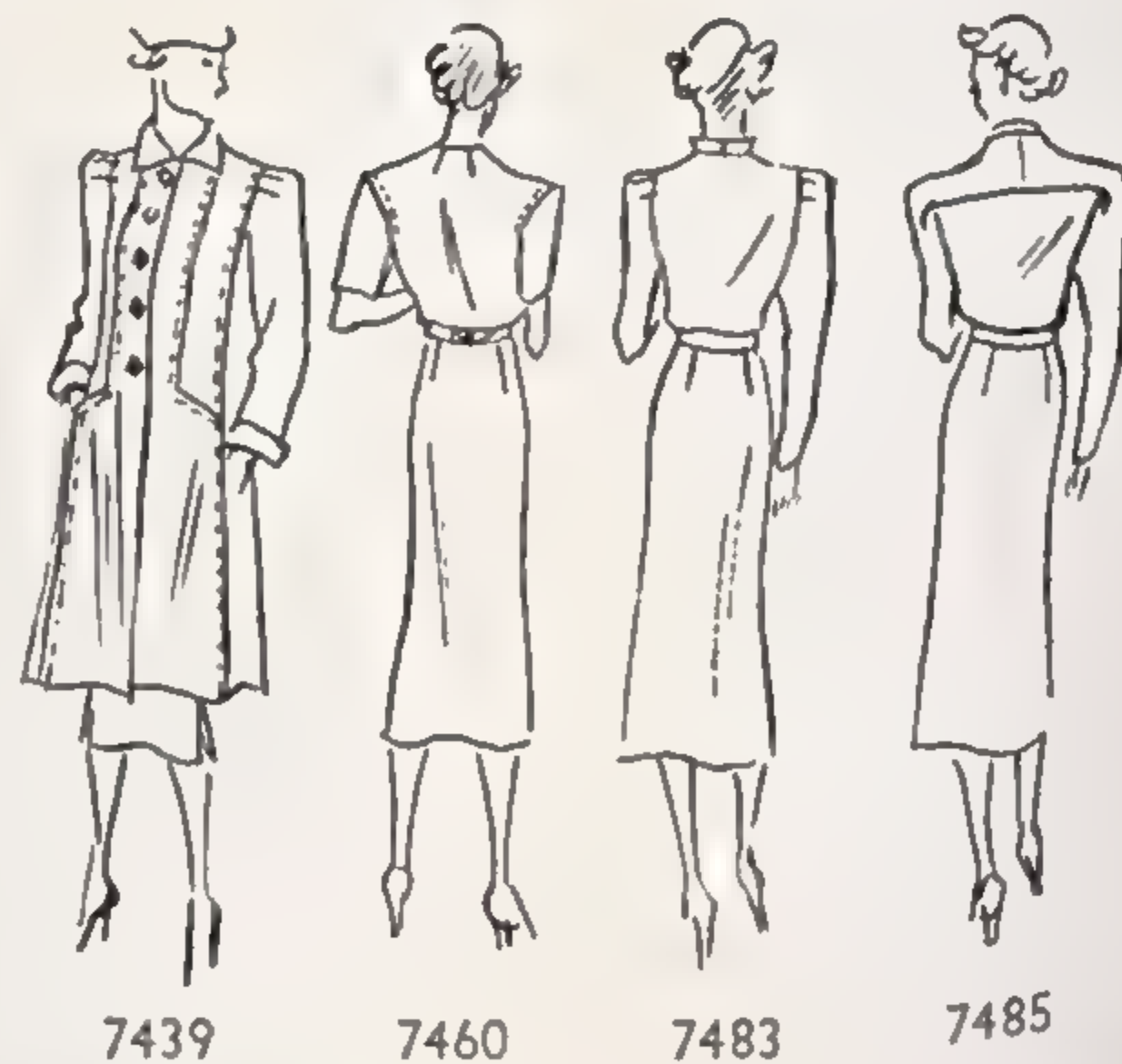
One thing that is difficult to cope with in white hair is its tendency to grow stiff and coarse, even if it was fine to begin with. Reconditioning oils are a boon in this respect, for they keep the hair from looking dry, and they also provide the lubrication that is a good resistant to discoloration. These oils can be part of your shampoo, but a far better way of using them is to have one applied or put it on yourself the night before the shampoo.

Even when the hair has acquired the state of a silver crown, there sometimes arises the question of how to dress it. The answer is, of course, whatever way becomes you most. See that the waves are wide and smooth and avoid, like the plague, the set look that an indifferent hair-dresser may give you. Don't be afraid to have it cut short. A sweep across the back is always effective for white hair. A centre part with hair rolled up at the sides is striking if you can stand it. Flowers are charming when they are well chosen. In a word, first make it hair that is lovely to look at, then play it up for all it is worth.

## DESIGNS FOR DRESSMAKING



An adaptable wardrobe may be built around a single coat and a single dress, as you will see on pages 104 and 105. These models are designed for sizes: S-3918, 7456, 7452, 7483, and 7485, in sizes 12 to 20, 30 to 40; and 7439 and 7460 in sizes 12 to 20 and 30 to 42



PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 150.



# *A brilliant New Season begins with*

## **A NEW COMPLEXION BY** *Elizabeth Arden*

**TO LOOK  
RADIANT IN RED**



**TO MAKE  
GREENS BECOMING**



**TO LOOK  
YOUR BEST IN BLUE**



**TO WEAR  
BROWNS SMARTLY**



*Since the first new fashions were presented in Paris, Elizabeth Arden has been working with all the important new colours. The result is a series of inspired new make-ups... To give you arresting beauty in black, to flatter you in the new jewel-tone purples and reds, the stony blues, the subtle yellow greens... To make it possible to wear with striking success whatever new colour you choose.*

Ask at the Elizabeth Arden Salons and at smart shops everywhere to see the Elizabeth Arden Colour Capes in the most important new colours, and the make-ups that go with each one.  
ELIZABETH ARDEN • 691 FIFTH AVE., N. Y. C.





For the very special, timeless moments of your life there is a perfume whose lineage dates from the fabulous East of the 12th Century, a perfume with the subtle exquisiteness of a Ming yellow vase, the remote beauty of temple bells of old China in moonlight.

KOBAKO  
BOURJOIS



# PERENNIAL IMMORTALITY

(Continued from page 75) moss *arenaria caespitosa* seems like encasing a child in armour, and the clank of *scutellaria coelestina baicalensis* a clumsy way of identifying a flower that looks like a miniature blue snapdragon. One may be troubled at first by the medical connotations of *herniaria hirsuta*, by the Freudian implications of *sedum sexangulare* or *amarantus hypochondriacus*. But the Latin vocabulary involved is a short one, limited to nouns and adjectives.

More difficult are the names that proceed annually from the baptismal orgy of the modern hybridizer. Where the bee sucks, there nod these days Mrs. Bilkey, Mrs. Alick Agnew, Winifred Arnoll (not Arnold), H. Frankling (not Franklin), and J. W. Pyman, to mention only a few of the newest double begonias. Among the newest delphinium, bow to Colonel Sir W. Murray, Hundson (not Hudson) Dell, Mrs. J. S. Courtauld, and Mrs. Newton Lees. Proceed to the newest gladioli and make the acquaintance of Dr. C. Hoeg and Dr. F. E. Bennett, to the newest narcissi and meet Mary Longstreet, Gertie Millar (not Miller), Nette (not Nettie) O'Melveny, and Mrs. E. C. Mudge.

MR. SOMEBODY

Among the *Narcissi Incomparabilis*, Walter Hampden seems appropriate for one "tall and outstanding." But why should W. P. Milner be a "miniature with white trumpet"? Why should the Reverend F. Page Roberts be a yellowish red hybrid tea-rose, and Mrs. Erskine Pembroke Thom a yellow one? Possibly it is important that she be distinguished, even as a rose, from the Worcestershire Thoms who are related to the Twiveltree branch of the family. My favourite purple and yellow bicolor among the iris is Mr. Somebody. I know he is not George J. Tribolet, George Wallace, or George Yeld. But he is no longer a novelty. I have lost the old catalogue. And I shall never be able to reorder him.

Sooner or later, every perennial is transfigured by a hybridizer into a "novelty" that eventually every passionate gardener must have. And sooner or later, every hybridizer has a friend or patron, a new love or a lost love, and proceeds to pay his sentimental debts by conferring perennial immortality on them as a tag of a "named variety" of some perennial flower. He thereby forces his fellow gardeners to live in the Gilbertian nightmare state of a hostess, who has lost her place-cards, trying to seat a hundred guests or a sexton attempting to memorize the parish register.

Breeders of new annuals, as a rule, are content to call their novelties by some such name as Golden Gleam or Orange Flare, which gives a clue to the flower. But if I compare Madame von Konyenburg, "the leader in its colour," and Mildred Presby with the flowers that bear their names, I can only conclude that the former looked well in mauve taffeta with a dark ribbon at her throat and the latter liked vanilla ice-cream with strawberry sauce.

Why should I be expected to remember that Mrs. Nicholls is the best

blue-spurred columbine, Mrs. Bradshaw a fiery red geum, Mrs. Sherbrook a golden yellow gaillardia, Lady Rolleston a yellow gaillardia, but Lady Strathendeen a yellow geum? Who was Lieutenant Chavagnac, and why should he be an autumn-blooming iris?

Did the Reverend Lascelles just miss being made a bishop, and is he consoled for his lost honours while cutting the purplish blue delphinium that bears his name? Did Canon J. Went have the rubicund tint of the contented cleric that he became godfather to a pink linaria? Strangely enough, the only name never used is that of Abbé Mendel without whose observations of the variations in his sweet peas most modern hybridizing would not have been possible.

It is sheer good luck that there is not yet a rose called Baron Guido von Nimtsch, Manuëlo Dioncio Fernandez-Azabel, or Freiherrin Amalia Eulenburg zu Kraehwinkel. If the next successful hybridizer is a Hungarian or a Pole, we may be expected to refer to an improved rose of Sharon as the rose of Przemysel (pronounced, I believe, Psshmeesl) or the viola of Lwow (pronounced Lvoff). Perovskia, or Russian sage, being a recent introduction, may shortly be named Nicolai Nicolaivich Pschybechevsky. I have just succeeded in starting from seed a yellow peony. If it blooms, I must call it Mlokozewitchi's.

That way madness lies. A rose by many another name can be a perennial nuisance. With Voltaire, I will admit: "*il faut cultiver son jardin*," but I do not see the necessity of forcing the passionate gardener to become a peripatetic pronouncing gazetteer of all regions including the Asiatic, or expecting him to develop the combined memory of a doorman at an international university club and a Tammany district leader during an election year.

By the common consent of poets since the Middle Ages, flowers are poetic objects. Obviously, the only appropriate names for them are successful metaphors such as Golden Queen, Black Knight, Dusky Monarch, Pluie d'Or, Le Cygne, Primavera, Desert Gold, or Candlelight, or a successful impersonation of a figure of legend or fancy, Rhein-Nixe, Lorelei or Lohengrin, Astarte or Amun-Ra, Vishnu or Vulcan.

MEMBERS OF THE PEERAGE

But hybridizers and nurserymen have neither the training nor imagination to select enough symbolic names to keep pace with their output. What is needed is a horticultural clearing-house that will combine the services of a College of Heraldry, *Burke's Peerage*, a Hall of Fame, and a poetic anthology.

Among its regents would be a professor of comparative religion, an editor of a dictionary of national biography and of a dictionary of familiar quotations, a master of *le sobriquet juste*, such as Clifton Fadiman, and a poet who is also a gardener, such as Louis Untermeyer, who, since writing me *A Country Letter*, has learned that the daisy is not among the first spring flowers.

No seedling could be named except by (Continued on page 122)



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## PERENNIAL IMMORTALITY

(Continued from page 121) this body. Until then, it could have only a number. English hybridizers would be forced to observe the orderly progression of Birthday Honours. Each novelty would begin with a simple peerage and rise to the status of royalty as duke or duchess, king or queen only after enough awards of merit had been accorded to assure a long reign.

No one could ride to perennial immortality on a flower unless he or she was already famous enough to be easily remembered. Deputé Nomblot or Ministre Fernand David would be ineligible nor need any of the county families apply merely because they are able to keep a second gardener. A Dykes, a Steichen, a Vilmorin, a Pfitzer, or a Chinese Wilson would be entitled to be perennially identified with one of his seedlings as Garden with his gardenia, Mansard with his roof, McAdam with

his paving, Mackintosh with his waterproof, and Dr. Graham with his bread. One, but no more. For there is not only Mlokosewitschi, but also Przewalski, Griesbach, Lieboschnitz, and a Suworov entitled to recognition.

A great many nice questions would have to be decided. Should a new creeping bent grass, suitable for sowing between the paving-stones of terraces, be called the Herbert J. Hoover? A Shasta daisy, Silver Dollar or William J. Bryan? A more brilliant variety of nicotiana crimson bedder be named Ernest Hemingway or Blood in the Afternoon? A few allusions might escape the passionate gardener, but at least he would be able to greet his favourite blossoms by names that caught something of their glint or gleam, glamour or grace, and not seem to be memorizing the headstones of some local cemetery.

## WEST 52ND STREET

(Continued from page 79) On the other hand, the south side has a swing place, the Onyx—sanctuary of undergraduates with crew hair-cuts who find cosmic significance in the hot-licks of the trumpet—which has been doing business for several years. But, in general, to the steady, solid north come the same customers time after time; steady, solid folk who know what they want—the better things, the cosy sight of their peers; while to the untethered south come the transients, the trippers, who, when in their native habitats, offer themselves as the setups for a travelling shell game.

### NEW FACES WITH THE OLD

Thus there's no need for the villas on the north side to call vulgar attention to themselves; their friends know where to find them. A discreet sign, a street number modestly painted, that's all they countenance. The north side does not encourage strangers to enter its doors; it accepts new faces only when they're vouchsafed for by an old friend. The north side yearns for no one who doesn't belong. Even Leon and Eddie's, the north side's "gay" place—whose steadies are city folk saddled with out-of-town buyers yip-pee-ing—prefers the out-of-town buyers in tow and firmly leashed. Out-of-town buyers, when there's no one near to bring out the metropolitan in them, sometimes blanch at the check, sometimes run amuck. The north side has its dignity to maintain.

The south side doesn't care a fig-leaf for dignity. It's practical; it knows that dignity comes only with age and security, exactly what the south side doesn't have. But the south has gutter wisdom, and so it makes capital out of its deficit. Staking its all on its lack of dignity, the south side exploits its abandon.

According to their past experience, travellers have likened the south side to a border town. The wine is adolescent gin and rye; the women in bias-cut satin gowns spattered with rhinestones; the song, pulsating with

trumpet blares, tympani tom-toms, and small and tuneless pianos violently, if not accurately, struck.

### OPEN HOUSE ON THE SOUTH

Whatever the hoax that snares the wanderer answering the beckoning of the music shouting its siren song through the open doors and windows, or the lure of the placards outside announcing shows of unequalled magnitude and extravagant appurtenances—which on closer examination turn out to be a snatch of the blues from a hostess and some weary specialties from dejected musicians—inside he finds the same layout. A shabby brownstone house, its street floor gutted to make room for a small bar. Little tables (for intimacy) placed near the walls to leave room for dancing. The walls themselves are hung with framed cartoons or painted with murals in which the satyrs have stopped chasing the nymphs because they've already caught them. Red checked table-cloths that don't show too plainly ashes or spilled drinks in the dim rose lighting. White table-cloths in the hot-spots where the proprietor figures he'd better have something to bear him out when he puts on a cover charge. Some counterparts of himself hanging around the bar or lounging at the tables.

Meanwhile, in the darkened doorway of the French, Swiss, and English table d'hôte family restaurants, dinner to a dollar top—homely little spots in a land of gay intentions—which have closed at a respectable hour after their middle-aged customers have dined thoroughly and gone home, cab drivers assemble to pass the time of night and wait for their prey to come weaving by. Meanwhile, between numbers—which go on no schedule other than the caprice of a customer—the entertainers and the waiters trek to the street's two saloons, straightforward utilitarian, selling an honest glass of beer for the knowing palate that can tell the difference. The north side, save for its conscientiously gay place, has long since locked its doors.

ALMA ARCHER

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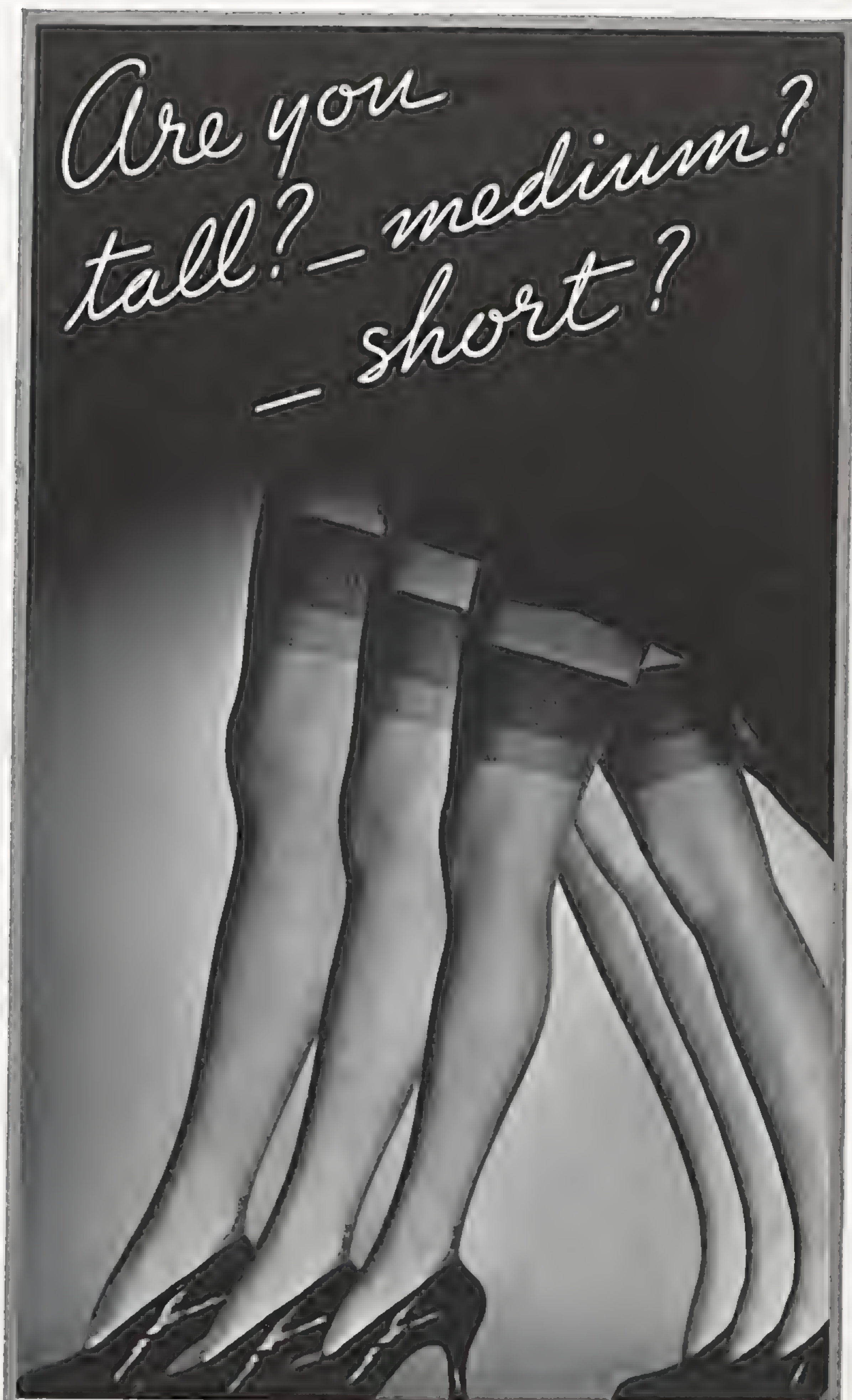
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- Her black wool suit above has one of these peplums on its fitted jacket that buttons with little plastic crowns and is backed with Hudson seal. The front of the skirt and the Russian bishop hat are also of Hudson seal

- For the black wool coat below, Schiaparelli uses no less than eight bureau-drawer pockets and equips each one with leather circles for handles. The hat has a patent leather fence perched atop



CECIL BEATON



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## FIVE KEY MEN

(Continued from page 101) of a musical heritage extending back four generations, his secondary ambition to be a doctor had little opportunity to assert itself. Nevertheless, medical books still comprise a considerable part of his library, though his favourite writers are Dickens, Jane Austen, Shaw, and Galsworthy. He is fond of neat dark suits, spats, and starched collars matching the colour of his shirts. Walking is his single outdoor exercise, preferably on the Sussex Downs, alone.

When the Furtwängler fiasco led to the present set of conductors, there were unkind rumours that Barbirolli had been selected because, like Toscanini, his background was Italian, he had been a 'cellist, he had conducted opera, his name contained four syllables and ended in i. There is more to the engagement than merely an i for an i, however. Ernest Newman's endorsement of Barbirolli as "one of the best conductors England has yet produced" is hardly damning praise, for that country has nurtured such capable conductors as Sir Thomas Beecham, Sir Hamilton Harty, and Albert Coates. To be numbered among them, at thirty-seven, by so formidable a critical watch-dog as Newman, is no slight distinction.

### ENGLISH AND SECURE

For a musician who succeeds to the direction of America's oldest orchestra (which well-intentioned, but vague dowagers still refer to as "Toscanini's orchestra"), his reputation among a limited number of local music-lovers is indeed a curious one. Barbirolli is familiar to them as a collaborator, hence a subordinate, in phonograph recordings by many of the foremost virtuosi. Less well-known are his many other records, embracing a wide range of music old and new. From these and other sources, one knows his English reputation to be securely grounded. He is a vital and earnest musician, gifted with a fine sensitivity for melodic line, trained to an exacting discrimination in dynamics.

To an extraordinary degree, the qualities of his conducting are reflected in the sobriety of his features, the unwavering directness of his gaze. Taking these elements together, one learns without surprise that Barbirolli always uses a score when conducting, and will continue to do so in New York despite a vogue for memory-conducting which now includes among its devotees Stokowski, Beecham, and Bruno Walter, as well as Toscanini. Queried on the subject, he replies: "My contention is that being the privileged guardian of the work you are conducting, unless you really know every note from memory, it is more sincere to use the score." A stern distinction, but an unassailable one.

Some grumbling has been heard because Barbirolli does not come directly from a triumphant engagement in London or another English metropolis, but from the more humble Scottish Orchestra of Glasgow. It is not impossible that Barbirolli's early career, during which he conducted every major orchestra in England, and several seasons of opera at Covent Garden, was altogether too dashing an affair for

those who control musical jobs in London, Manchester, Liverpool, etc. Relegated to Glasgow three years ago, he accomplished marvels of rehabilitation with a decaying orchestra and an indifferent public. He attacked his job on all fronts, not only rebuilding the orchestra, but also awakening fresh interest by a campaign of public speaking. Possibly, the Philharmonic's directors are looking to the future, in engaging a conductor who can make a rousing after-dinner speech, as well as direct an orchestra and play the 'cello.

Though the board of the Philharmonic displayed commendable boldness (even if it was involuntary) in putting their faith in the very dark horse which is Barbirolli, ten weeks of an untried conductor may be rather a longer period than they would prefer. Indeed, some energetic hedging is being done by the engagement of numerous soloists to appear on his programs. Of the sixteen virtuosi whose portraits appear in the Philharmonic's prospectus, no less than ten will be heard during his engagement. Barbirolli's programs will follow a generally catholic trend, with stimulation provided by unfamiliar works of prominent composers rather than prominent works of unfamiliar composers. There will be more Haydn and Mozart than New York is accustomed to hearing, but also Beethoven and Brahms, Wagner and Weber, Strauss and Sibelius; in fact, a little of almost everything.

Little of the curiosity that has been aroused by Barbirolli surrounds the engagement of Rodzinski. He is known to New Yorkers not only as a previous guest on the Philharmonic's podium, but also as the conductor of Shostakovich's bawdy "Lady Macbeth," of two seasons ago. If he was not known to be a native of Warsaw, Rodzinski would pass plausibly for Dartmouth, '18, being sufficiently fair-haired, sufficiently hearty, ample-shouldered enough for any team's back-field. In contrast to Barbirolli, Rodzinski's predestination was non-musical, but the family preference for the bar could not withstand his unconquerable desire to be a musician. To-day, his principal avocation is photography, an activity he pursues with as much skill as zeal. For a recent fête in Toscanini's honour, he assembled on a vast cardboard great quantities of snap-shots he had taken of Dede Toscanini, the Maestro's grandson. Every detail, from developing to enlarging and mounting, was executed by Rodzinski with unending carefulness.

From a first engagement in Philadelphia ten years ago, as assistant to Stokowski and director of the student orchestra at the Curtis Institute, Rodzinski has made his way circuitously to New York by way of Los Angeles and Cleveland. In that time, he has won a particular esteem among the musicians he has directed, for the depth of his musical knowledge and his mastery of baton technique. His interpretations are wrought on large lines, rather more sculptural than plastic. Outward shapes are more prominent in his performances than inward meanings. His ability to conduct equally well Shostakovich or Schubert, Richard Strauss or Johann Strauss, Bartok, Bantock, or just plain Toch, is (Continued on page 128)





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## FIVE KEY MEN

(Continued from page 126) beyond cavil. In a phrase, he is unquestionably a "good" conductor.

That, however, is probably the least auspicious thing that could be said of a musician who hopes to win a reputation in New York. In this extremely finical town, a man can succeed who is either an outstandingly superior musician or a definitely mediocre one, so long as the public cherishes an affection for him. Toscanini is the obvious example of the first sort; Damrosch and Stransky of the second. Since the war, "good" conductors by the dozen have come and gone through the stage door of Carnegie Hall without earning the devotion which guarantees complete acceptance and a long-term contract. Nor is the basis of that affection definable—so great a conductor as Beecham never commanded it: so erratic a musician as Mengelberg achieved it instantaneously and lost it as abruptly a half-dozen years later. Rodzinski is undoubtedly a "good" conductor—as substantial as roast beef, and not a great deal more stimulating.

## THE MEXICAN AMBASSADOR

For its little feast of contemporary music in mid-season, the Philharmonic, by what appears almost an inadvertence, has actually engaged one conductor who was born on this continent. Carlos Chavez, nevertheless, qualifies as a foreigner, for his Mexican birth and close affiliation to the musical life of that country make him definitely an exotic. He might be designated a musical Diego Rivera—the muralist, if you remember—for he has taken as active a part in the musical phases of Mexico's cultural rebirth as Rivera has in the graphic. Indeed, he will come almost as a plenipotentiary of the government. Little of Chavez's orchestral music has been played here, but the two weeks of his visit will repair that lack.

New Yorkers will find his creations formidably angular, hard-driven, sparse of grace, miserly of lyrical compromise. The largest compliment to his talents as a composer lies in the fact that his works have been played in America both by Stokowski and Koussevitzky. This constitutes a notable triumph, when the little game of "I Spy" played by these two conductors is recalled. Thus, Roy Harris, being a Koussevitzky enthusiasm, is unknown to Philadelphia concert-goers—much in the same way that Harl MacDonald, a discovery of Stokowski's, is merely a name to Bostonians.

Also a novelty to New Yorkers as a conductor will be Georges Enesco, un-

questionably the outstanding musician yet to emerge from Roumania. In the case of most men, this would be equivalent to describing a poet as the foremost sonneteer of Utah, but Enesco's solid ability as a pianist, a violinist, and a composer entitles him to more respect than that usually accorded an accomplished provincial. He is a musician of extraordinary integrity, an apostle of the Good and True, in whose intellectual character sobriety is the most prominent element. As a pedant, he has exerted a profound influence on the career of Yehudi Menuhin. Such critical adjectives as "reverent," "self-effacing," and "scholarly" are almost *de rigueur* in describing Enesco's performance of works by composers other than himself. Most conductors of this type content themselves with achieving fidelity to the printed page. Enesco, being the arch-example of the school, will doubtless have studied the original manuscript of all the works he conducts. A definite *succès d'estime* is in order for Enesco, but it is hardly likely that extra police will be necessary to control the crowds during his engagement.

## THE CLASSIC STRAVINSKY

Although it is only a dozen years since Stravinsky's first appearance in New York was the event of the season, something of the pathetic clings to his return now. Already a classic, overshadowed by a whole generation of composers more "modern" than he, the small Stravinsky-fest to which his two weeks will total is no longer the cause for anticipation that it was in 1924.

In that period, it has become apparent that "Prince Igor" is not a major monarch among musical overlords, but the ruler of a tight little principality, attractive and well-cultivated, neither vast in extent nor uncommonly fertile. He has produced satellites but no heirs—and perhaps that will stand as his epitaph. Mingled, on his programs, with the masterpieces of his great days—"L'Oiseau de feu," "Petroushka," perhaps even "Le Sacre"—will be the futilities of the present, augmented probably by a few prepared especially for America. He will still be the same amazingly energetic creature, bounding across the stage with five fast steps and a final running jump to the dais, he will conscientiously beat time confusingly, and the orchestra will contrive to disregard him as much as possible, while they play his music expertly, in the fashion taught to them by far better interpreters of Stravinsky than the composer himself.



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CARE OF YOUR HAIR

"Special care is vital *now* . . . after summer sun, salt water, dust, and perspiration have done their worst. Your hair is toxic . . . parched, dry, and dull. And it's so easy and simple to bring back its sheen and glow of health, however hopeless-looking. But there are four musts:

"First, you must **CLEANSE** it daily, with the **TONIC** suited to its individual needs (there is a specific **TONIC** for each hair condition—oily, dry, fading, falling, or containing dandruff).

"Second, you must **BRUSH** it daily, with Ogilvie Sisters' specially constructed brush, equipped with bristles extremely long and flexible, giving the proper rhythm.

"Third, you must **MASSAGE** the scalp daily, with the whole palms of the hands. Feel your scalp move—the nerve and blood supply is being gently released to your hair.

"Fourth, you must **SHAMPOO** at the end of each two-week period, with Ogilvie Sisters' **RECONDITIONING OIL**, the most luxurious, effective hot oil shampoo in the world. Note the astonishing change! Your scalp will be relaxed and refreshed . . . your hair, supple as satin, yet manageable, full of surprising highlights and glowing lustre.

"Simple, isn't it? Economical, too. You can do it *at home*, for a few cents a day! Make your hair your most beautiful feature, enormously flattering to your skin and eyes. You can do it. I have often remarked how glorious hair makes even the plainest woman seem ravishing.

"I promise you results if you follow my advice. Write to me personally about *your* hair problem. Ask for instructive booklet at any Toilet Goods or Drug Counter, or at one of the fine Salons where our treatments are given. Your individual consultation is, of course, without charge."

**Ogilvie Sisters**  
604 Fifth Avenue, New York

23 Rue de la  
Paix • Paris

Canada



## TO OUR CONTRIBUTORS

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J E A N P A T O U



MOMENT  
SUPRÊME



*Parfum Cologne* MOMENT SUPRÊME  
*Lasting as a perfume*  
*Refreshing as an eau de cologne*

A PARFUM OF DELICACY AND CHARM



*Snyderknit*



For brisk October days... A 3 piece suit that cleverly converts to a 2 piece dress 19.75

LIVINGSTON BROS., Inc., San Francisco - THE MAY CO., Los Angeles - B. ALTMAN & CO., New York City  
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 BURDINE'S, Miami, Florida - STEYERMAN'S, Inc., Thomasville, Georgia - CHAS. F. BERG, Inc., Portland, Ore.  
 and OTHER REPRESENTATIVE STORES—EVERYWHERE

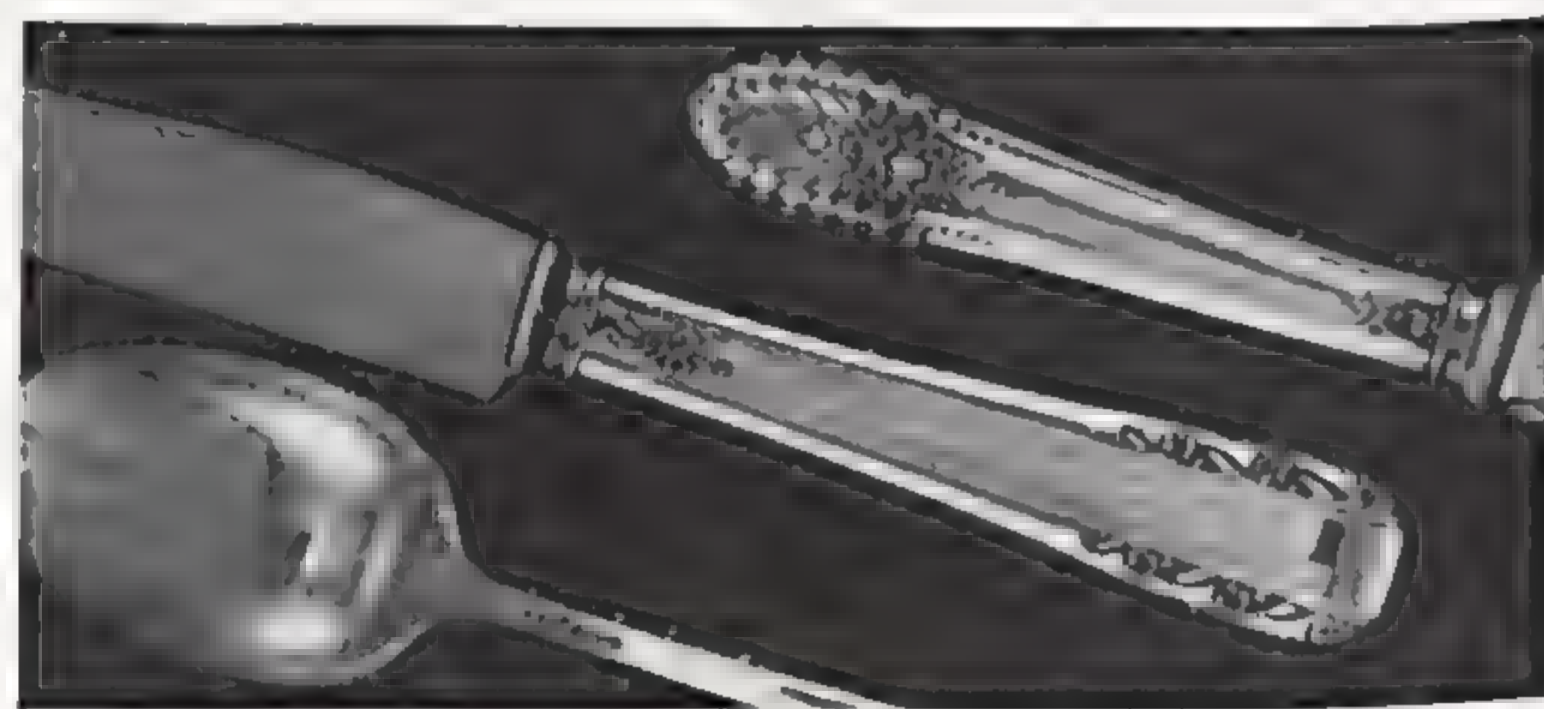
FROM THE CALIFORNIA STUDIOS OF  
**SNYDER BROS.** KNITTING MILLS  
 SAN FRANCISCO

ROMAINE

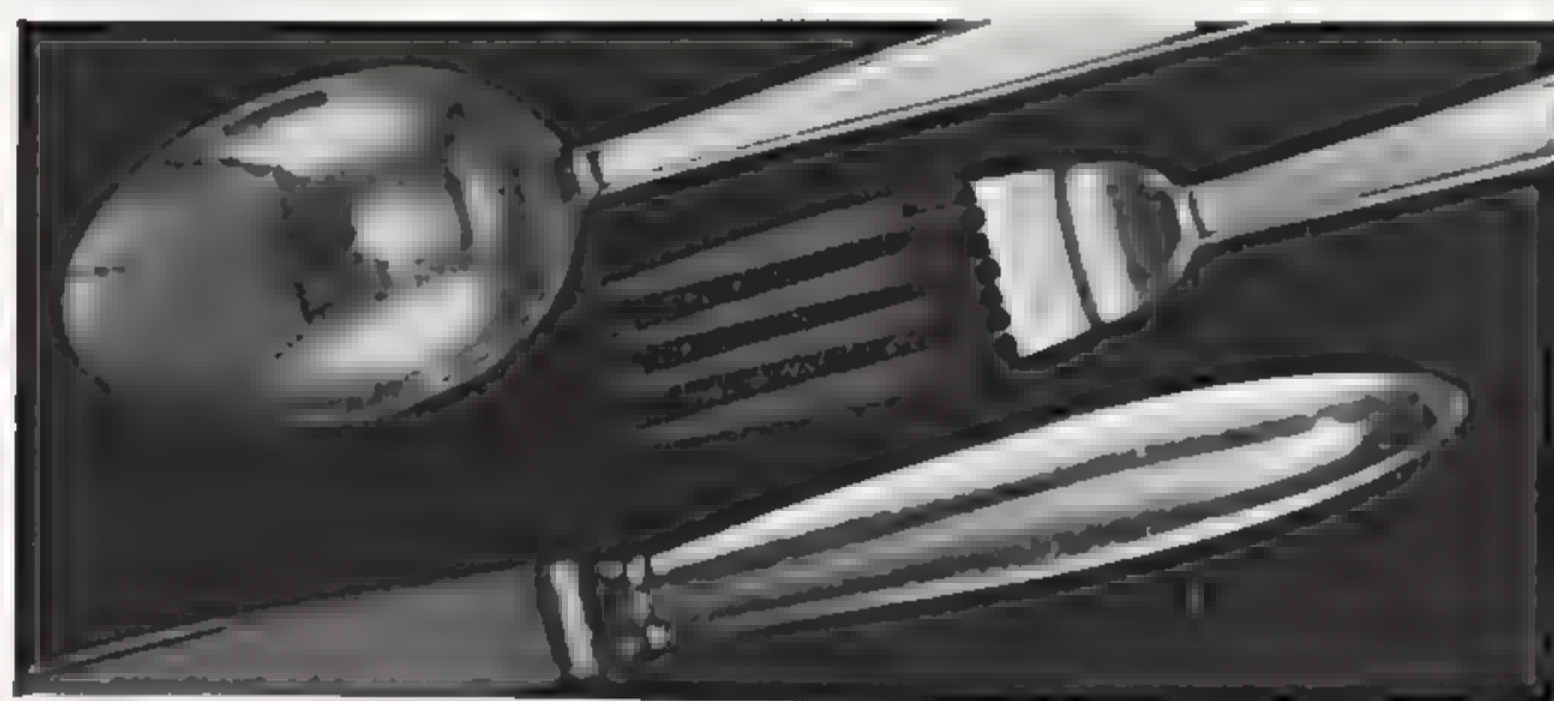
## FOR ALL YOUR LIFE



This is a detailed view of the newest Gorham pattern, "King Edward," which you see on the table on page 94. The finesse of the Gorham craftsmanship is evidenced in the execution of the design



International has two entries among new patterns. "Riviera" (upper piece) is slender and graceful, crowned with a shell motif. "Courtship" (middle and lower pieces) has fine delicacy in its detail



"Sonata," by Reed and Barton, is one of the felicitous patterns that look well on modern and classic tables. The design is one of great simplicity, and the shapes of the pieces have new interest



"Maytime," by Alvin, effects a skilful combination of simple line and decorative motif. The fine beaded line provides a certain lightness of feeling, yet dignity is achieved in the sweep of the design

ANDERSEN



Manchester's "Colonnade" is worked around a columnar motif, reminiscent of the fluted pillars of Colonial architecture. It is a pattern devised to complement distinguished tables and settings



# Let "Artist Model" and Ivory Flakes show you some good figure work



A fine corset like Artist Model should be washed *often*. Washing not only removes the perspiration-acids that tend to rot delicate threads but restores the corset to its original fit. But don't toss your corset into the family clothes-basket. Hot water—strong soap—affect rubber. Always be careful to use lukewarm water and pure Ivory Flakes—chiffon-thin flakes of Ivory Soap that's safe even for a baby's skin. You'll find that Ivory Flakes washing directions, similar to those below, are attached to every Artist Model corset.

\* Artist Model fits perfectly and *stays in place* because it's really two garments in one. The day-time brassiere can be changed easily to a low evening one by means of four tiny tabs. The girdle has a convenient Talon fastener. There's an Artist Model for EVERY figure type—priced from \$5 to \$25. Additional brassieres from \$2.



After each wearing you can easily detach the brassiere from your Artist Model and wash it just as you do your undies—in lukewarm suds of Ivory Flakes, chiffon-thin, quick-dissolving flakes of pure Ivory Soap.

To wash your Artist Model corset, make rich lukewarm suds of Ivory Flakes. Wash by squeezing suds through and through. Use a *soft* brush on soiled spots. Rinse in cool water several times. *Do not wring.*

Roll corset in Turkish towel; knead out excess moisture. Unroll and smooth out garters. Hang corset evenly over line to dry—*away from all heat*. When dry, press fabric parts only, *never elastic*, with warm iron.

The American Lady Corset Company says, "We advise women to wash fine corsets often in Ivory Flakes"—99 <sup>44</sup>/<sub>100</sub> % Pure





# Fashion Leaders FOR THREE GENERATIONS



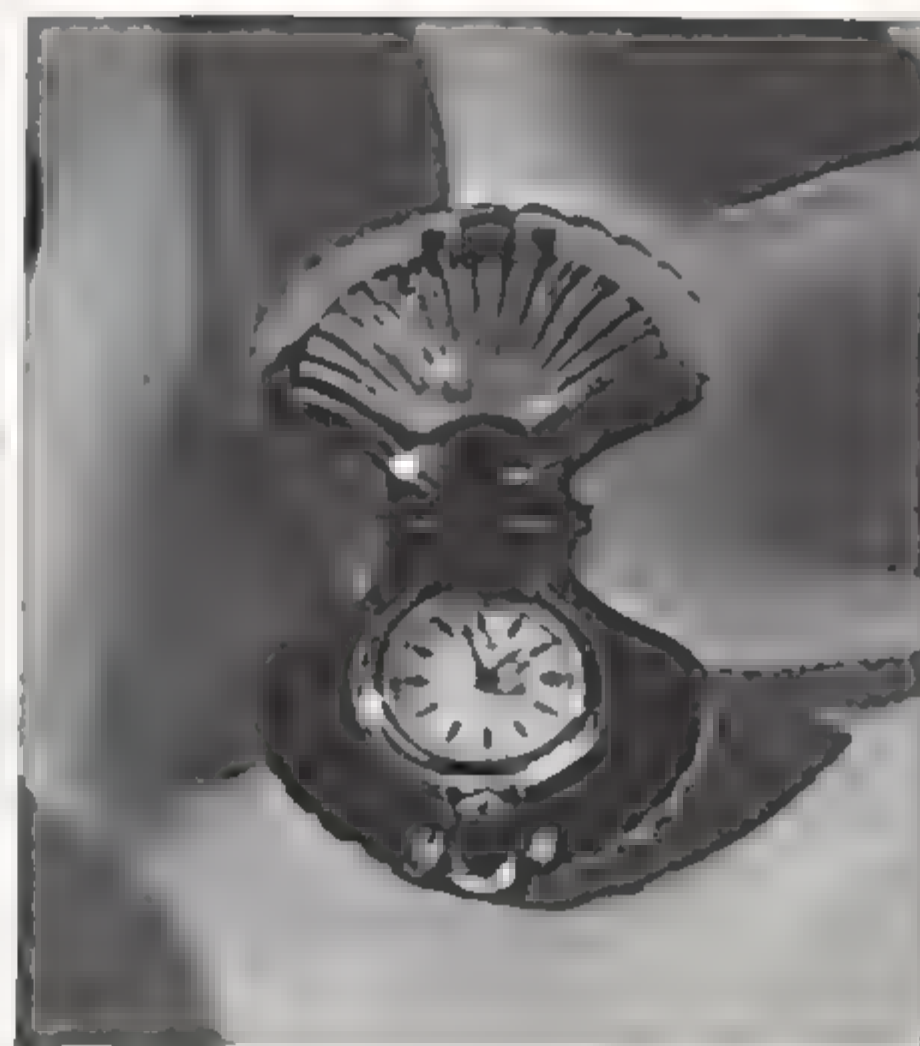
**Garside**  
NEW YORK

*These luxurious evening slippers in velvets, satins, and brocades will give that thrilling "pride of ownership" to every lover of true beauty and expert craftsmanship, for three generations of Garsides have developed their art to its highest perfection — perfection in style, in fit and in quality.*

Atlanta . . . . .	Muse's	New York . . . . .	DePinna
Baltimore . . . . .	Hess'		Stern Brothers
Boston . . . . .	Thayer McNeil		The Tailored Woman
Chicago . . . . .	Marshall Field	Philadelphia . . . . .	Claffin's
Cincinnati . . . . .	Potter's		Geuting's
Cleveland . . . . .	Higbee's		Steigerwalt's
Dallas . . . . .	Volk's	Pittsburgh . . . . .	Verner's
Detroit . . . . .	McBryde's	Richmond . . . . .	Berry Burk
Hartford . . . . .	Fox's	Rochester . . . . .	McCurdy's
Houston . . . . .	Foley's	St. Louis . . . . .	Stix, Baer & Fuller
Indianapolis . . . . .	Ayres		Swope's
Kansas City . . . . .	Harzfeld's	San Diego . . . . .	Marston's
Los Angeles . . . . .	Robinson's	San Francisco . . . . .	Ransohoff's
Minneapolis . . . . .	Napier's	Washington . . . . .	Woodward & Lothrop
	London, England . . . . .		Harvey Nichols

Shoes by Garside are timeless — Yesterday — Today — Tomorrow

## TO THE BRIDE!



• What to give the bride finds a new and refreshing answer in Paul Flato's beautiful little gold watch (left) that's shaped like a sea-shell. With the precision of a bivalve, it snaps shut and slips easily into a day or evening bag. Incidentally, this would be a gift with a grand gesture for the bridesmaids.

• The white satin tradition for bridal dresses is still as good as gold. But there have been recent departures that have a charm and flair of their own. For example, a pale peach coloured crêpe dress that Hattie Carnegie made for Miss Eugenie Greenley, a recent bride, and the dawn-pink Directoire velvet sheath that Saks-Fifth Avenue has designed. The veil is a mist of pink tulle, and the bouquet, the palest, flesh coloured camellias. Velvet is also used for the attendants' dresses—in tones ranging from rose to russet.

• Bridesmaids are wearing brilliant or oddly contrasting colours as a foil to the bride who wears white. Miss Priscilla Godwin, who chose white taffeta for her wedding in September, had her attendants in taffeta dresses all designed alike by Herman Patrick Tappé. One was in sky-blue, another, pale amethyst, and the third was in a glowing purple. Miss Godwin wore a short silk net veil over her face, and a long lace veil hung from the shoulders.

• Miss Katharine Moss, now Mrs. Charles Mellon, junior, dressed her attendants in bright, dark red velveteen, cut very tight through the bodice, very full in the skirt. The hats were velveteen tricorues, and, instead of flowers, each bridesmaid carried a kolinsky muff. This same feeling of pageantry is evident in a mediæval wedding designed by I. Magin, California. The bridesmaids' dresses are of wine velvet; their hats, little peaked *moyen-âge* caps with circular veils. In the same mood for the picturesque is Muriel King's tea-gown (right) of blue-and-white Chinese damask, a perfect addition to a trousseau.



• Mediæval, Directoire, Edwardian, Victorian—the designers are drawing on all these periods for their inspirations for bridal beauty. In Bonwit Teller's Sargent-like Edwardian wedding, the bridesmaids carry ostrich-feather ornaments mounted on handles that look more like flowers than they do fans. One lovely early autumn wedding, for which Miss Maybelle Manning designed the dresses, was mid-Victorian in mood. The bride wore an off-the-shoulder dress of slipper satin; the bridesmaids, cream coloured net and moire. Their small, ostrich-trimmed hats were in the same shade, and they carried small bouquets of white star-jasmines.

• Engagements are a time for bringing out the family jewels. J. Arthur Hull, at 608 Fifth Avenue, will take all the rubies and emeralds and diamonds you can amass and convert them into clips and clip-brooches of the most exquisite modern design. For wedding-rings, Mr. Hull suggests thin circlets of diamonds, alternating round with baguette or marquise. (Continued on page 134)



There is a perfume most expressive of the pageantry of this newly brilliant season . . . It is Chanel No. 5 . . . a fragrance of inner flame . . . of unpredictable mood . . . A perfume whose dominion is over the spirit as well as the senses

# CHANEL

GARDENIA DE CHANEL

No. 5

CUIR DE RUSSIE (Russia Leather) DE CHANEL



CHANEL EAU DE COLOGNE  
perfumed with  
No. 5  
GARDENIA DE CHANEL  
CUIR DE RUSSIE (Russia Leather)





# AUTUMN HOMEWORK



for your  
knitting needles!

October handknits vie with the beauty of fall foliage. Here is a pair of sensibly smart designs for cool days and the colder weather ahead. Knit them of Bernat yarn if you would keep that "good as new" look after months of hard wear. It's the amazing wearing qualities of Bernat yarn, plus their individuality in appearance that make smart women refuse to knit with anything but Bernat yarns!



Left: Bernat's popular Snowflake is used to knit this good-looking two-piece dress. Smart as the dickens in garnet with navy accessories. The style number is 999.

Right: The young lady wears a hand-knit (style number 1011) of Bernat's Fantasie and Rondelle yarns and looks equally smart when she removes her jacket! The gored skirt allows plenty of space for a brisk stride.

Upon receipt of a self addressed stamped envelope we will send knitting directions for either or both of these exciting new handknits.

There's a Bernat dealer in your vicinity. If you do not know his name by all means write us soon and we will tell you.

## BERNAT YARNS



EMILE BERNAT & SONS CO., 99 Bickford St., Jamaica Plain, Mass.

## TO THE BRIDE!



(Contin'd from page 132)  
Eyes left to gifts almost every bridesmaid would cherish. They are cigarette holders from Alfred Orlik. One, at the bottom of the photograph, is of silver, with a fine white bone mouthpiece. The other is a silver and red composition affair that tucks into a red case you'd think was a lipstick. The whole thing costs about five dollars — and that's a boon if your little

heart desires a whole host of bridal attendants. And here's a wedding present (about \$5.50) that you can give without qualms. Mark Cross, 655 Fifth Avenue, has just brought out a menu diary. It is handsomely bound in white vealskin, lettered in gold. The idea is that the young housewife keeps a record of the special dishes her guests enjoyed particularly, to which she can refer for future menus.

- Syrie Maugham, whose daughter, Liza, married Vincent Paravacini in London last summer, solved the wedding-present problem by arranging with the important shops to exchange any gift that would not fit into the bride's scheme of things for something that would be suitable for her new house. Incidentally, there was great distinction about this wedding. Miss Maugham and her bridesmaids were dressed by Schiaparelli: the bride in a white-and-silver brocaded sheath, carrying white lilies; the bridesmaids in white and gold, also carrying lilies. The only colour notes were blue delphinium spears massed with white flowers in the chancel, and the scarlet Swiss Guard-like coats of the small page boys.

- New things galore are being done with bridal bouquets. When Miss Electra Webb married Mr. Dunbar Bostwick, she carried a round, medium-sized bouquet of white gardenias with a wide edging of real lace. Wadley and Smythe arranged it. Another of these round, not very large bouquets was carried by Miss Carrol Ware, who recently married Frasier McCann. This was of white orchids from Max Schling.

- From the English Antique Shop in New Orleans comes an original wedding-present suggestion. This is a silver bowl, tray, and ladle for making *Café Brûlot* (shown below) and a mocha and Java coffee with which to make it. Be sure to enclose the recipe: the peel of one-half orange, broken into six pieces; two sticks of cinnamon (four inches long); ten cloves; one and one-half demi-tasses of cognac; seven lumps of sugar. Put these together in a bowl and set on fire. After firing for two minutes, and stirring constantly, pour in five demi-tasses of hot strong black coffee and ladle at once from the bowl to the coffee-cups. Another gift for the new householder is the china hors-d'œuvres dish (below, right) in a mahogany frame; from Alfred Orlik. (Continued on page 136)



ANDERSEN





## THROUGH THE MILL

(Continued from page 110) In plain English, the cotton now emerges like a bright-hued serpent about an inch thick, which coils itself into a can.

From here on, the rooms are damp with steam (the hardy cotton flower now needs a hothouse atmosphere), and the air is still thicker with flying particles of cotton. The young men who operate the machines have fluffy strands of cotton clinging to their chins, like incongruous pink and blue and green beards.

### BEFORE AND AFTER

The thick soft rope of cotton goes through a series of processes that might be compared to a rigid diet, for at the end the cotton emerges emaciated, a thin but stalwart thread. As far as the eye can see stretch the long rows of frames upon which the whirring bobbins spin so fast that the cotton looks like coloured mist. Supervised by bright-cheeked girls, the cotton is wound from bobbin to bobbin. As the cotton gets finer, the bobbins get smaller, for each process stretches it a little more, gives it more of a twist, greater strength.

An expert is employed by the mill who spends his days in an even-temperated room, testing hanks of cotton and keeping a check on the breaking strength of the various qualities. The better the quality of the cotton, the higher its breaking strength. This varies from twenty-seven to sixty-eight pounds or more in the warp, and from twenty-one to eighty pounds in the woof.

The second factor that determines the quality of the woven material is the "count"—that is to say, the number of threads in the warp and in the woof. When the thread goes on to the warping-machine, the width of the material is decided upon, and also the quality: the more threads to the inch, the finer the quality. After the warping process, the threads go through a starching process, to protect them during the weaving. The looms make a hideous din, and look as though they might fall apart any minute. The shuttle, which is fired back and forth like a gun, puts as many threads in the woof as the quality necessitates. (There are over fifty thousand yards of cotton thread in a good sheet.) The terry motion looms make the pile on towels. Complicated patterns, such as are to be seen on bedspreads, and sometimes on the borders of towels, are woven on Jacquard looms, which have a superstructure of punched boards, resembling pianola rolls, that control the threads and make the design.

### DUEL WITH SCISSORS

As it is woven, the material winds itself onto great rolls, and every inch is inspected by eagle-eyed women, ready to pounce on imperfections. Surviving this, it is dropped into a chemical solution and left there for a number of hours. The bleaching room is tropically hot, with a smell of peroxide, and endless yards of embryonic sheets and towels race across the room, in and out of tubes placed in the walls high above one's head, emerging soaking wet from the boilers, on their way to the

giant rollers to be dried and ironed.

Girls cut up the towels, standing on opposite sides of a table. Both seize the length of towelling and lunge out with scissors, meeting in the middle of the material. Their bandaged hands, which protect them from their opponent's scissors, give the illusion that they are fighting a duel.

Sheets are both cut and hemmed by machinery, but the towels are hemmed on electric machines by women, working in an enormous room that contains literally millions of towels. There is nothing more to do but fold them, wrap them, and dispatch them to the four corners of the world.

From all this emerge several facts of value to the would-be buyer of household linen: the more you pay for a sheet the better will be the quality of the cotton, the more finely it will be combed, and the more closely will the material be woven—all factors that add years to the life of a sheet or a towel. These are points about which your dealer can give definite information. But the fact remains that the average woman buying household linen will not be able to tell at a glance differences in quality, unless, of course, there is a vast discrepancy. Only an expert can distinguish differences between qualities that approximate each other. For this reason, it is essential to buy reliable brands from reliable stores where the sales people are trained to know, and to help the customer to know, these earmarks of quality.

### SALES AND SURPRISES

The well-known makers of sheets and towels sell the best it is possible to get at the prices for which they are offered. The price of the article determines its quality—beware of "linen sales," except in reliable shops. A surprisingly low-priced sheet or towel may mean a low quality, and the only thing that is not surprising is how quickly it will wear out. Of course, reliable stores do have sales, but be sure of your shop before you get excited about your savings.

Percale is to-day the best-selling material for higher-grade sheets and pillow-cases. There are several grades of it. In its super quality, sheets of it are raised to the status of linen sheets. Even people who can afford linen often prefer these very fine cotton sheets, because they don't get so mussed. Obviously, no one but yourself can know what you can afford to pay for each article, or how big a stock of household linens you can invest in. But it is wiser to know what you are getting for the money you are spending. When you buy percale sheets, insist upon having combed yarns, and at least two-hundred thread count to the inch. Sheets of this quality begin in price around \$2.25 to \$2.75; and, of course, the more you pay, the better sheet you'll get. It is possible to pay up to about \$13 a pair for fine percale sheets, and at this price they will be as good as linen.

The number of muslin sheets sold has decreased considerably in the last few years, because people have discovered they can enjoy the greater comfort of percale for very little more money. Percale (Continued on page 137)

## 'HOUSECLEAN' YOUR SKIN



## LOOSEN THOSE STUBBORN BLACKHEADS

A Penetrating Face Cream Is What You Need!

By *Lady Esther*

When it comes to your skin, be a good housekeeper! Don't be satisfied merely with surface cleansing. Get "into the corners."

You may not realize it, but many complexion woes are due to nothing else than imbedded dirt. This dirt may not be noticeable at first because it is buried quite deep in your skin. But it causes tiny bumps and rough patches which you can feel with your fingers.

Make the finger-tip test described to the right, and if you feel anything like tiny bumps or dry patches, you can be sure your pores are clogged and your skin dirty. This hidden, stubborn dirt, as it keeps on accumulating in the pores, causes, not only gray-looking skin, but enlarged pores, blackheads, dry patches and other unsightly blemishes.

### Meets The Need!

Lady Esther Face Cream adequately meets the situation because it is a penetrating face cream. Gently and soothingly, it penetrates your pores and there it "goes to work" on the waxy matter. It loosens it—breaks it up—and makes it easily removable.

When you have cleansed your skin with Lady Esther Face Cream, it shows it, both in the clearness and radiance of your skin and in the tingling sensation of freshness.

### Lubricates Also!

As Lady Esther Face Cream cleanses

your skin, it also lubricates it—resupplies it with a fine oil that overcomes dryness and keeps the skin soft and smooth.

Lady Esther Face Cream is on sale at all drug and department stores, but for a free demonstration, mail me your name and address. I will at once send you a 7-days' tube postpaid and free. See for yourself how this cream works.

See how deeply it gets into the pores, how thoroughly it cleanses your skin. Your cloth will reveal dirt that you never suspected lurked in your skin.

See also how soft and smooth and supple Lady Esther Face Cream leaves your skin. The results will literally amaze you. You will understand then why eight million women say that all their skins need is this one face cream.

### Prove To Yourself!

With the free 7-days' tube of Lady Esther Face Cream, I will also send you all five shades of my Lady Esther Face Powder so you can see which is your most flat-

tering shade and how Lady Esther Face Cream and Face Powder work together to give you perfect skin smoothness. Write me today.



### Feel Those Little Bumps?

Pass your fingers over your whole face. Do you feel little bumps in your skin? Do you feel dry patches here and there? Little bumps or dry or scaly patches in your skin are a sign your pores are clogged and your skin needs "housecleaning."

(You can paste this on a penny postcard.) (26)

**FREE**

Lady Esther, 2024 Ridge Avenue, Evanston, Illinois

Please send me by return mail your 7-days' supply of Lady Esther Four-Purpose Face Cream; also all five shades of your Face Powder.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

(If you live in Canada, write Lady Esther, Ltd., Toronto, Ont.)





## Ride all day in comfort— Look Smart When you Arrive!

Wear Le Gant—and know that your figure problem is solved. The bust gently uplifted and molded into a youthful line—waistline gracefully slender—back hips smoother and flatter—and, best of all, your Le Gant always comfortably in place, fitting as well at the end of the day as it did in the morning.

## Are you 5 ft. 4 in. tall or less?

Then here's a "Half-Size" Le Gant (illustrated above) designed just for you, be you slender or stout! Your figure will be more lovely, your dresses will fit better, and you will find undreamed of comfort—for that is the secret of "Half-Size" Le Gant. It is made to the proportions of the shorter woman. Of woven Youthlastic, that stretches like elastic but controls like cloth. Write for 24-page booklet, "The Corset that's Different." The Warner Brothers Co., 200 Madison Ave., New York City.

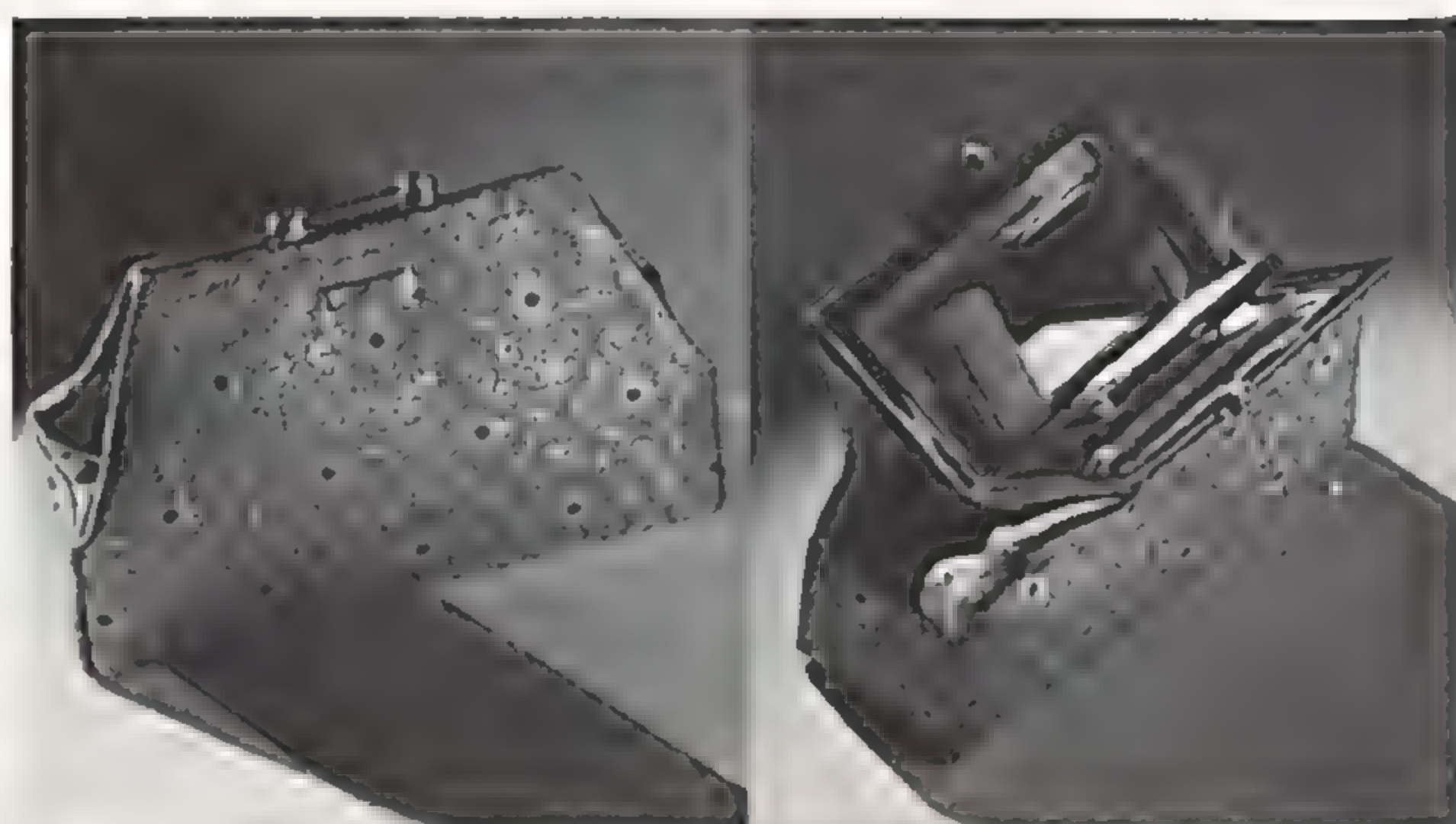
CORSELETTES AND GIRDLES • FOR ALL FIGURES

AT BETTER SHOPS • \$5 TO \$35

By REDFERN

\*Reg. U. S. Pat. Off.

## TO THE BRIDE!



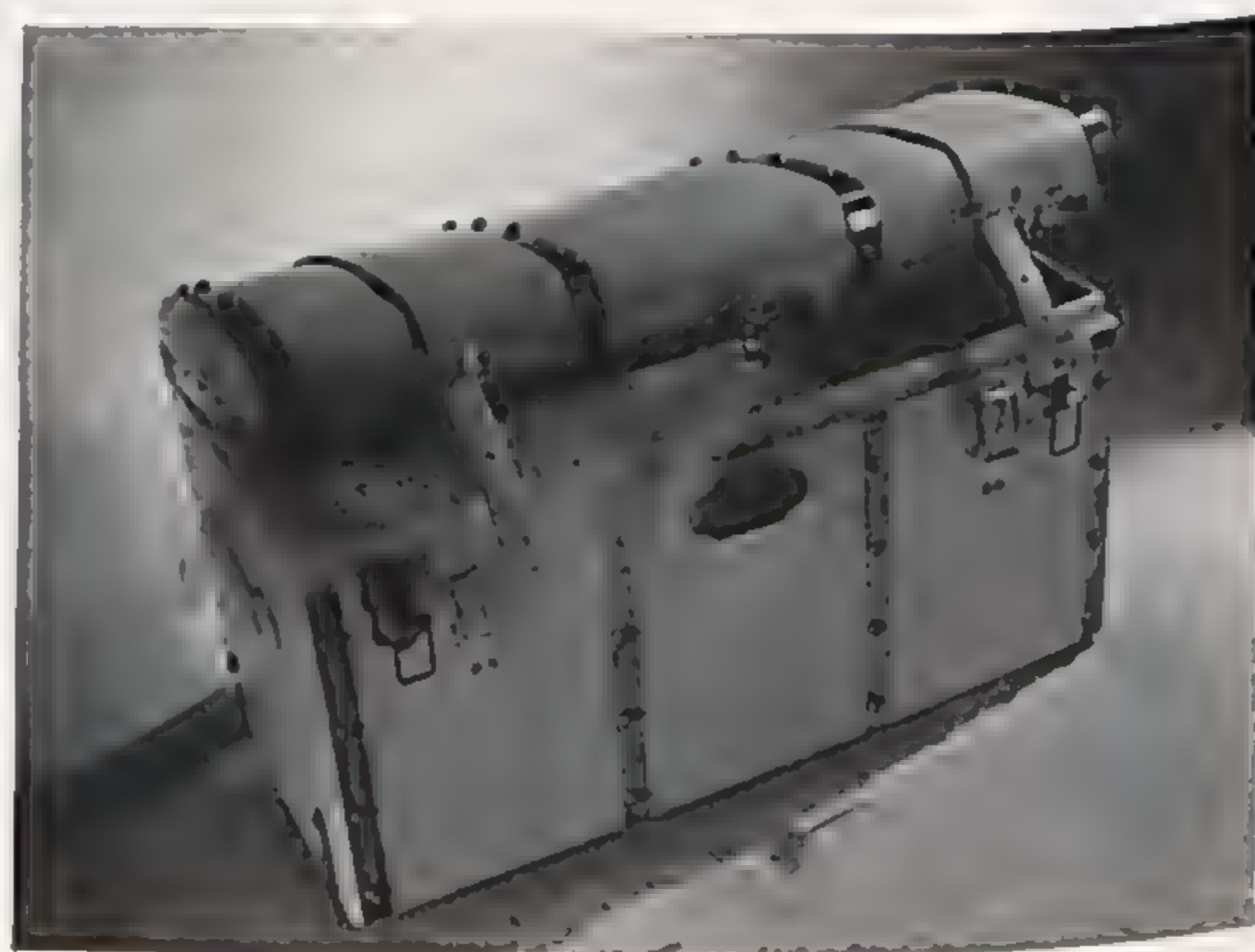
• (Continued from page 134) A good gift from one girl to another—bride or bridesmaid—is Miss Penn's newest invention. This is a brocaded evening bag, with a compact attached so that you can powder your nose without clutching a bag in one hand, a compact in the other. Miss Penn has just moved to a new and larger shop at 501 Madison Avenue.

• We can think of nothing more alluring for a bride than the new Empire nightgowns, just imported from France by The Purple Box, 26 East Fifty-Fifth Street. They are very Empress Josephine, with the becoming deep square décolletage. Bed-jackets are designed especially for them. The Purple Box, which makes lingerie to your measure and is noted for perfection of fit and finish, takes a special interest in brides and will let you select a lingerie trousseau and have it fitted at home.

• To keep your lingerie in smooth perfection, Qui Sait, at 767 Lexington Avenue, has designed lingerie boards with pinked edges and elastic bands to hold your nightgowns and slips in place. The bands have gay clusters of wool flowers, and thin sachet flannels are slipped between the boards. They cost \$3.50 a set. This shop is also making table-linen boards, cut to the size of napkins and cloths.



• For pure sentiment's sake, there is a divine extravagance, also from Qui Sait. This is a white leather trunk, brass-bound and hasped, in which to put away your wedding-dress forever and ever. Inside the lid is an old-fashioned valentine with a place for the bride's photograph, her name, and the date. There is a gay flowered lining and a satin-covered sachet pad. Incidentally, there's room in the trunk for other important mementoes. Your own christening robe and first party frock, as well—perhaps—as cherished keepsakes of another generation.



RAWLINGS



## THROUGH THE MILL

(Continued from page 135) wears as well as muslin, and is finer and smoother, for muslin is a cotton material made from heavy uncombed yarns. A percale sheet weighs less than a muslin sheet, which means a saving on the laundry bill. But muslin sheets are still bought by institutions, inexpensive hotels, and in cases where for some reason the sheets are going to undergo fairly rough treatment. Sound quality muslin sheets begin around \$1.50 to \$1.75.

People who use linen sheets are in the minority, although since the depression became a little less depressing the sale of linen has increased considerably. Even so, a lot of people who previously used only linen are now using percale because they prefer it. However, linen sheets will always have their place.

Americans buy by eye, and prefer a linen that is very white; that is why, in this country, there is a belief that Irish linens have no equal, because in Ireland the linens are bleached on grass, and the damp and the open air help to whiten them. In most Continental mills, the linens never see the light of day, and consequently they have a greyish tinge (unless they are chemically bleached, which is not the case with the best linens). But this tinge has nothing to do with quality. The finest output of Belgium, France, and Czechoslovakia is equal to the finest output of Ireland.

You can buy linen sheets of excellent quality at about \$13 a pair; for less money you may not get a quality in which it is advisable to invest. Really splendid sheets can be had for between \$20 and \$22 a pair, and any price above this becomes luxury, but the very finest linen sheets can be had for about \$38 a pair.

### LETHAL LAUNDERINGS

The normal life-span of a linen sheet, if it's well treated, is from six to eight years, and it will stand about one hundred launderings. By "well treated" we mean that you should have a large enough supply to rotate the use of your sheets and pillow cases properly. This is an extremely important factor in the care of household linens, and applies as well to percale and muslin. People who can afford it should have six pairs of sheets to each bed, but four pairs are quite enough; and even with three pairs, you will not be said to be ill-treating your linens. But anything less is a false economy, because it means that the sheets and pillow-cases are in too frequent use. It is not sleeping on a sheet that wears it out. It is the laundering which shortens its life.

Another point, frequently overlooked, is to buy sheets and pillow-cases to fit your beds and pillows. The average sheet for a single bed is seventy-two inches wide, for a double bed it is ninety inches wide, and one hundred and eight inches long in both cases. There is an outsize, called the European size, which is one hundred and eight inches wide by one hundred and seventeen inches long. This is made for unusual-sized beds, and is also becoming popular with people who like to be securely tucked in and to have

a wide turn-down. (But this information is of no interest to Scotchmen and Scandinavians, who, we are reliably informed, roll themselves up in their bedclothes like dormice in a handful of hay.) Pillows that are too large for the case put too great a strain on the seams, and consequently they rip to pieces long before the appointed time. The average size of a pillow case is twenty-two and a half inches by thirty-six inches—but if you are in any doubt, take the pillow measurement along with you to the dealer.

### TURKISH AND DOMESTIC

The Turkish towel industry is one of the most successful in America; in every respect, these towels are just about as good as they can be. There are several ways of testing the quality of a Turkish towel. Take it in your hand and squeeze it as though it were a sponge: the better qualities are soft and resilient. Nor should it be possible for you to see the shadow of your hand through the weave. The fineness of the yarn, the density of the weave, the evenness of the pile determine the absorbent powers of the towel—and the more absorbent it is, the quicker and better it dries. Weight is not a trustworthy guide, because this can be achieved by the use of coarse or twisted yarns.

There is an enormous price range in towels, and, once again, and even more loudly this time, we repeat our war-cry: buy reliable brands from reliable stores. The standard-size bath-towel, twenty-two inches by forty-four inches, can be had in investment quality from fifty cents to one dollar, depending on whether it is plain or coloured, for coloured towels are more expensive than plain white towels of the same quality. In cheap qualities, the colour is in the underweave; whereas, in the better qualities, the colour is in the loops. Coloured towels have become extremely popular and almost every one these days buys towels that have a coloured monogram, a coloured border, or the entire surface of the towel in colour.

### BIGGER AND BETTER

One manufacturer sells over a million standard-size bath-towels a day. But there is a growing tendency towards a larger bath-towel, twenty-nine inches by fifty inches, a fashion trend which, for once, is heartily endorsed by men. Good qualities can be had for \$1 to \$1.50, depending on the type of weave and the colour question. Hand-towels can be had to match the bath-towels. A good size is eighteen inches by thirty inches; you need two dozen of these to each bathroom, and a dozen and a half bath-towels.


Huck face-towels are a necessity in every bathroom, and these should come from Ireland, for no one can make a better linen face-towel than the Irish. Huck towels of good investment quality can be bought for around \$12 a dozen, and you need two dozen to each bathroom. But you don't have to pay more than \$20 a dozen—unless, of course, they're loaded with lace, which heaven forbid. ROSALIND CONSTABLE

## Why Some Women are Natural Beauties!

They intensify natural coloring . . . yet never look "made-up". The Color Change Principle available in Tangee Rouge, Powder and Lipstick brings out your own natural coloring.

You see more "naturally" beautiful women than you used to. Make-up styles have changed. Gaudy make-up has vanished. The vogue today is for naturalness! A

different kind of cosmetic principle makes it possible...the Tangee Color Change Principle. Your own natural color is lovelier, but you never risk that "painted" look.



**TANGEE ROUGE**

Your cheeks, when rouged with Tangee, are alive and sparkling with your own natural color intensified. Comes in Compact or Creme form. Both contain the magic Tangee Color Change Principle.



**TANGEE**

And because Tangee Face Powder blends naturally with your own skin tones, your skin is smoother, fresher . . . there is a new warm underglow with never a trace of that powdery look.



**TANGEE**

Your lips become the blush-rose that nature has hidden there. The cream base of Tangee keeps your lips smooth, youthful and appealing. End that "painted" look with Tangee.

Try Tangee make-up. Learn how the magic of the Color Change Principle created new standards of beauty. Begin tonight to be lovelier in your own way.

Only in Tangee can you obtain the Color Change Principle. Powder is 55c and \$1.10. Rouge, compact or creme, each 83c. Lipstick is 39c and \$1.10.

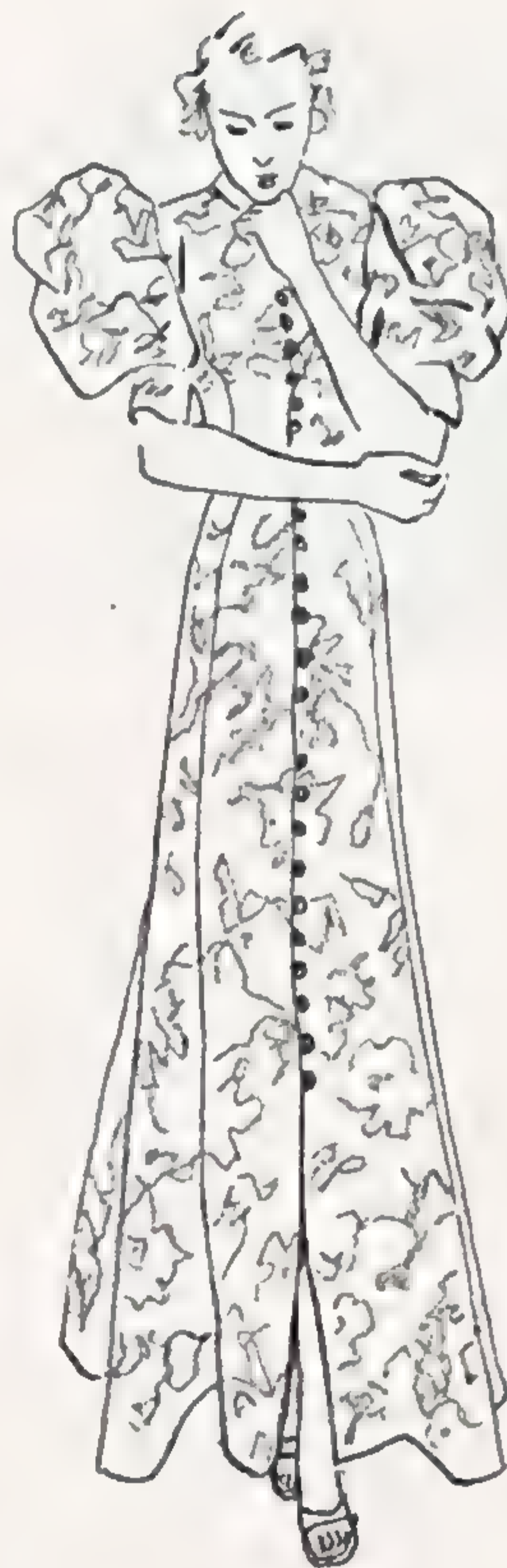
• BEWARE OF SUBSTITUTES! There is only one Tangee—don't let any sharp sales person switch you. Always ask for TANGEE NATURAL. If you prefer more color for evening wear, ask for Tangee Theatrical.

World's Most Famous Lipstick  
**TANGEE**  
ENDS THAT PAINTED LOOK

THE GEORGE W. LUFT COMPANY . . . NEW YORK



## TROUSSEAU TROVE



Left: A negligé of silk damask, the colour of ripe apricots. Very puffed as to sleeves; very slim at the waist; and enormously flattering. Saks-Fifth Avenue, New York, Chicago

Below: The best of domestic policies—a black velvet house coat for evenings beside your own fire. To trim it, a dozen or more red frogs. Saks-Fifth Avenue, New York, Chicago



Above: No matter how slim the budget may be, at least one luxurious slip like this Yolande model of pink satin, lavished with Alençon lace. Saks-Fifth Avenue, New York, Chicago

Left: A beautifully simple robe of white satin—heavy as bridal satin—that's piped in red, cut full at the shoulders, and worn over white satin pyjamas. You'll find the set at Henri Bendel



L'ALLEGRA The Eighties lend animation to this new Bradley—a two-piece knit of Duotone Caronne, the yarn that's both dull and shining! Basque-like bodice with full peplum, full sleeves (tight at wrist), and spot-proof velvet scarf. Flared skirt. Five Coronation shades. At the best stores.

HANDCRAFTED BY

Bradley

Delavan, Wisconsin





Top: Peach satin panties with scads of Valenciennes lace, to match the gown, left. Altman. Above: Navy-blue satin panties, peach shirt. Saks-Fifth Avenue, New York, Chicago

Left: A peach satin nightgown cunningly cut through the waist, and made extravagantly lovely with fine embroidery and yards of Valenciennes lace. From Altman

Below: Alençon lace gives a bolero effect to this sweeping tunic negligé, tied on over a white satin nightgown to match. These may also be had in peach. Bergdorf Goodman



Above: Cherry-red velvet ribbons lace this ice-blue Yolande satin nightgown topped with Alençon lace. From Saks-Fifth Avenue, New York and Chicago



at LORD & TAYLOR, New York

Experience has made you more alluring . . . and your first dinner gown should emphasize your charms. Dark velvet skirt of mermaid slenderness and a jewel-like top of lame brocade. Choose it in black velvet with a choice of royal blue and silver, black and silver, grey and silver, or capucine and silver lame. Sizes 36 to 44. 39.95 . . . This frock is featured at leading shops throughout the country.

Or, write to the maker

GROSSMANN-GREENBERG  
550 Seventh Ave., New York



THE LASTING ELEGANCE OF *Pearls*  
 THE LUSTRE OF GLEAMING *Satin*  
 THE AUTHENTIC STYLING OF *Portielli*



● WITH the finesse and artistry that only inherent designing genius could impart, Portielli, renowned creator of furs, triumphantly presents his crowning achievement in fur coat splendour . . . Bioseal. His interpretation of svelte draping, intricate folds and magnificent line is truly something to behold and cherish. But there is decidedly more to Bioseal than appears on the surface. Those hidden qualities that reveal themselves only in the actual wearing of Bioseal. For example, Shoulder Ease . . . an exclusive comfort feature, which distributes the weight of the coat evenly across the back and eliminates bearing down on the shoulders. Cordon Under-Arm to lessen strain under the arms and prevent rips. Flexerizing treatment, an exclusive shape-retaining innovation that defies the severest weather . . . and many additional finishing details obtainable only in expensive fur coats. Slip into Bioseal and convince yourself of its superiority, beauty and pronounced economy. You'll agree Bioseal is a worth-while investment that will pay you extraordinary dividends for several years. Black or Brown.....\$139.00

**DOUBLY GUARANTEED. BIOSEAL is the only fur coat guaranteed both by GOOD HOUSEKEEPING and FUR GUILD BUREAU OF STANDARDS**

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*For information where Bioseal coats can be obtained in your city, write to the creators of Bioseal*

*Created by silverman and green, inc. 231 West 29th St., New York*

## OBJECT—MATRIMONY



(Continued from page 89) dress and veil, at a large house wedding.

Ans.: A velvet dress with a slightly period look would be charming. It might be in a warm copper shade or a deep blue, and made like the dress shown on page 108 of the September 1 Vogue, or like that at the left on page 64 of the September 15 issue. With either one, the bride might wear a small "mad" hat. Or she might wear a simple lamé dress in shirt-waist style, with a velvet hat. If she wishes to wear the dress in which she will go away, it might be made of dark red crêpe and worn with a red velvet turban. The coat that she would put on later might be of wool in the same red, with lavish fur trimming.

Q.: When a bride is married in a travelling suit and wears a corsage, may she carry either a bag or a prayer-book?

Ans.: If the wedding takes place in a registry office or rectory, the bride would naturally have a bag, and she might keep it in her hand. In a church, it does not seem quite appropriate to carry a bag, nor is a prayer-book very suitable with a travelling suit.

Q.: Is a buffet meal correct at a wedding reception following a noon wedding or a late afternoon wedding? Please suggest some wedding menus.

Ans.: A buffet meal, in the usual sense of a long table from which the guests serve themselves, is correct only at very small and informal weddings. Semi-buffet service—that is, service by waiters from a long, well-laden table, to guests who may be standing or sitting, but are not being served at tables—is usual. The menu for a wedding breakfast of this type at a noon wedding or an afternoon wedding might include:

Breast of Chicken Jeannette	Lobster Salad
Sweetbreads in Casserole	Hot Rolls
Assorted Sandwiches	Ices
Petits Fours	Wedding-Cake
Champagne	Coffee

For a more formal meal at which the guests are seated at table, the menu might be:

Green Turtle Soup	Boned Squab
French Pease in Artichoke Bottoms	Soufflé Potatoes
Ices	Wedding-Cake
Champagne	Petits Fours
	Coffee

Either a fish course or a salad course might be added to the menu. At some weddings, a meal of this type is served to the wedding party only, at a bridal table, and the other guests are served a semi-buffet breakfast.

Q.: Please suggest some smart colour schemes for an autumn wedding and some ideas for bouquets to carry with them.

Ans.: If the bride wishes a light colour scheme for her wedding, she might wear a very pale blue lamé wedding-dress and carry white bouvardia, and her bridesmaids might wear lamé dresses in various pale shades and carry pink bouvardia. Or the bouquets might be made of gladioli in pale

shades, the flowers removed from the stems and wired to form a flat bouquet, pointed and fan-shaped at each end and narrow in the centre, where it is held.

For a dark colour scheme, the bride might wear a nun-like dress of white velvet (see pages 92 and 93) and carry a bouquet of gardenias, and her bridesmaids might wear amber velvet dresses and peaked hennin-like hats with veils, carrying green orchids.

A third suggestion is to have a gold-and-white or silver-and-white wedding, with the bridesmaids in simple gold or silver lamé dresses, with gold or silver leaves in their hair, and lilies for all the bouquets.

Q.: When a divorced couple remarry each other, should they have attendants and are announcements sent?

Ans.: In these rather unusual circumstances, the only attendants would be the two intimate friends, or members of the family, who serve as witnesses. It is not usual to send announcements, but informal notes are sent to friends and relatives.

Q.: What length dress should a guest wear to a late afternoon wedding, followed by a reception?

Ans.: A dress of afternoon or daytime length is correct at this hour. One occasionally sees long dresses worn, but this is not so smart as the shorter length.

Q.: Should one have ushers at a rather small house wedding?

Ans.: This is purely a matter of choice on the part of the bride and groom. Ushers are not actually necessary at a small house wedding, but they add to the festivity of the various preliminary parties, as well as to the wedding itself. If the groom has friends whom he would like to have in his wedding party, there is no reason why he should not do so, even though the wedding is a very small one—although, obviously, he would not have a large number of ushers in this case.

Q.: How should wedding invitations read when the bride's parents are alive and will be present, but the wedding is to take place at an aunt's house?

Ans.: The invitations should be sent by the bride's (Continued on page 141)



# OBJECT—MATRIMONY

(Continued from page 140) parents, even though the wedding is at an aunt's house. They may read:

Mr. and Mrs. Henry Sage Lightfoot  
request the honour of your presence  
at the marriage of their daughter  
Ethel Mary

to  
Mr. Peter Paul Smith  
on Saturday, the seventeenth of October  
at four o'clock  
at the residence of  
Mr. and Mrs. Johnston James  
310 Park Avenue  
New York

Q.: Do you advise music at a small wedding, at home, at which the bride plans to wear her going-away costume? Would it not look a little absurd for her to march in to the strains of the Lohengrin Wedding March?

Ans.: It is not usual to have a wedding procession when the wedding is a small one at home and the bride wears her going-away costume. Music, however, is not only appropriate, but a great addition to the charm of such an occasion. A simple trio—perhaps two violins and a 'cello, or a harp, violin, and piano accompaniment—is effective. Soft music should be played before the ceremony, and the same type, still more softly, during the ceremony. Afterwards, a lighter type of music is played.

Q.: Is it still customary to have wedding-cake in small boxes for the wedding guests to take home?

Ans.: It is still smart to have wedding-cake in small boxes, and very frequently done, although the custom is not so invariable as at one time.

Q.: Must the bride have an attendant if the groom has a best man?

Ans.: It is usual for the bride to have one attendant, even at a very small wedding or a second wedding, although it is not actually necessary.

Q.: Please give the following information in regard to the clergyman who will officiate at a wedding. Who pays for his transportation when he comes from another city? Who pays his expenses while he is in the town where the wedding will take place? What is the customary fee? How is it given? Is he seated with the wedding party at the wedding breakfast? Should his wife be included in the invitation?

Ans.: When the clergyman comes from another city, he pays his own transportation, although, when the bridegroom is able to do so, he usually sees that the fee covers the amount. Some arrangement is made by the bridegroom or the bride's family for a visiting clergyman's entertainment while he is in the city where the wedding takes place. Fees vary so greatly, according to circumstances, that there is no one amount that could be called customary, although twenty-five dollars might be an average fee. The groom usually gives the fee to the best man, who gives it to the clergyman after the ceremony.

At the wedding breakfast, the clergyman is seated with whatever group he would find most congenial. A young clergyman, if he is a friend of the bridegroom, often sits at the bridal table. An older man is more often seated with the bride's parents. If he

comes from another city, his wife seldom comes with him, although she should receive a formal invitation. If they live in the city where the bride lives, and the wedding is a large one, the clergyman's wife should be invited to both the wedding and the reception.

Q.: Are invitations or announcements sent when the bride is being married for the second time? What type of costume does she wear? Are there any special rules when it is the groom who has been married before?

Ans.: When a widow or a divorced woman remarries, invitations or announcements are sent out exactly as at her first marriage, except that her married surname is included. The invitation would read:

Mr. and Mrs. Bertram Bliss  
request the pleasure of your company  
at the marriage of their daughter  
Susan Bliss Montgomery  
etc.

The bride never wears white, but usually wears an afternoon dress and hat in a light, becoming colour. The fact that the bridegroom has been married before does not alter the wedding in any respect.

Q.: Should "Mr. and Mrs. John Smith" be written on both the outside and the inside envelopes of wedding invitations? Must separate invitations be sent to each other member of the family? Are the tissues left in the invitations or removed?

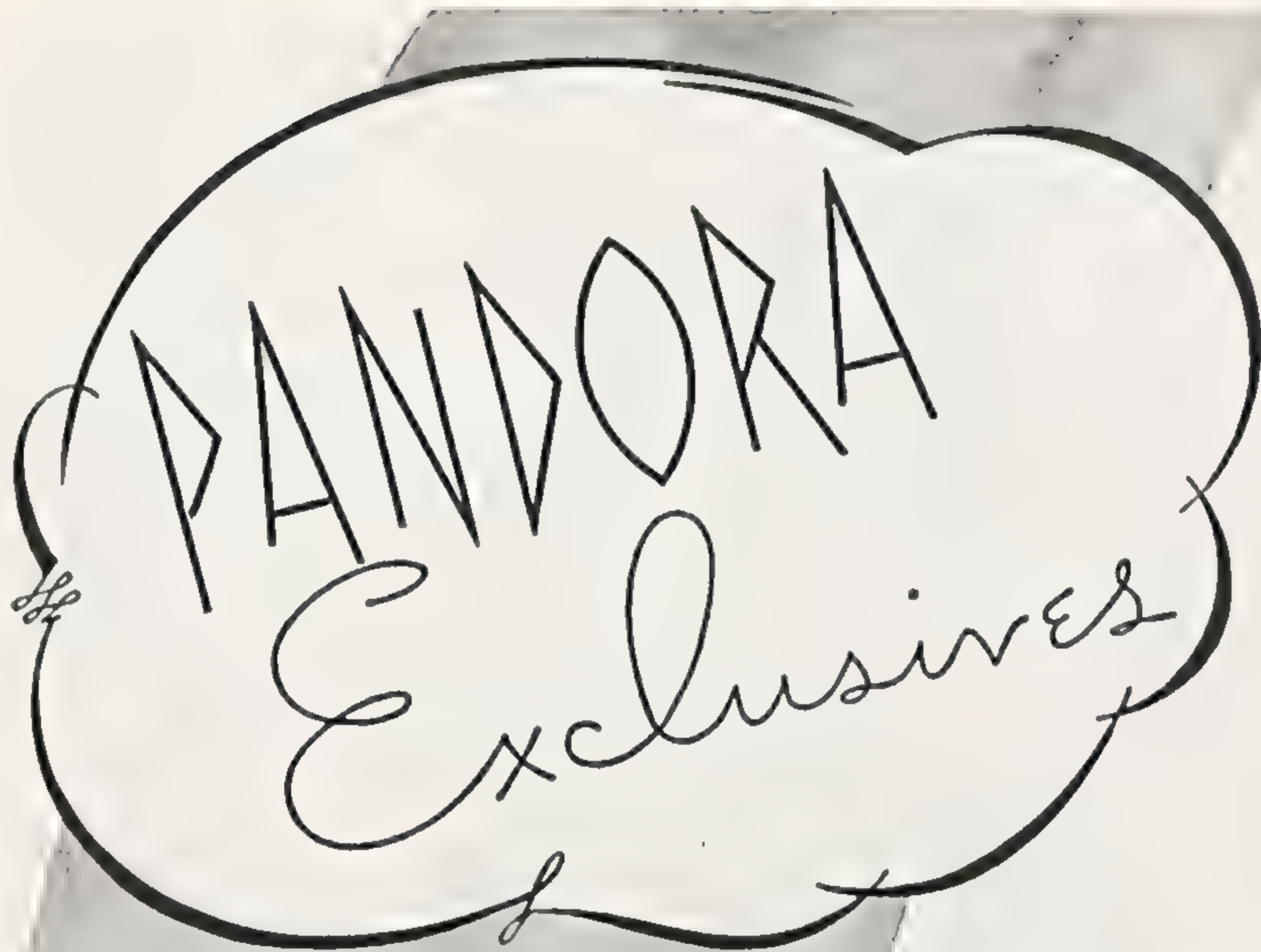
Ans.: "Mr. and Mrs. John Smith" may be written on both envelopes, or merely "Mr. and Mrs. Smith," but the address is written on the outside envelope only. While it is not smart to address an envelope to "Mr. and Mrs. John Smith and family," it is not always necessary to send invitations to each member, particularly when there are a number of sons and daughters. In this case, one may be sent to "The Misses Smith" and another to "Messrs. Smith." The convention is to remove the tissues before the invitations are sent, but this is a matter of minor importance and not always followed.

Q.: Should the decorations on the bridal table be all-white, and what flowers are most effective?

Ans.: It is usual to have the bridal table decorated in white, and nothing is more charming, but there is no definite rule concerning this. Almost any combination of white flowers is effective, but one particularly lovely one is baby calla-lilies combined with white snapdragon, with green rather sparsely used, arranged in a large, low crystal dish, either oblong or round, according to the shape of the table. Very pale colours—like the faint shades now so smart in wedding dresses—would be an attractive innovation. A charming table might be planned with the bridal cake in the centre and pale flowers in tall crystal cornucopias.

Q.: When a toast is proposed to bride or groom at the wedding breakfast, do they rise and should they respond?

Ans.: They (Continued on page 142)



JANICE



An unusual suede oxford  
cut high in front and  
gracefully embellished  
with loops of braid.



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Boston: FILENE'S. Hollywood: BROADWAY-HOLLYWOOD.  
Los Angeles: GUDE'S. San Francisco: SOMMER & KAUFMANN.  
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Original design patents

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• The popular vote from coast to coast goes to this *Lampl*-knit "Kravene" with its medieval influence, its hand-crocheted buttons and the vibrant splash of vivid contrasting color in the Kravat-vest. See this and other *Lampl* authentic originals at your favorite store or shop.

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**LAMPL KNITWEAR COMPANY • CLEVELAND, OHIO**

## OBJECT—MATRIMONY

(Continued from page 141) do not rise, but, after the toast, it is usual for the groom to rise and respond. It is not necessary for the bride to do so, although she may if she wishes.

**Q.:** With what initials—maiden or married—is a bride's linen marked? Her silver?

**Ans.:** In the past, the bride's linen and silver were always marked with her maiden initials, probably because her "hope-chest" was begun long before there was a bridegroom in view. This custom has gradually changed until now it is much more usual to mark the linen in a trousseau with the bride's married initials. That is, Helen Smith, marrying Mr. Jones, frequently has her linen marked "H.S.J." Curiously, the old convention still governs the marking of silver in the majority of cases.

**Q.:** Please suggest a present to give at a golden-wedding celebration.

**Ans.:** A small gold clock, a gold cigarette box to stand on a table, or a gold picture-frame would be attractive and appropriate gifts.

**Q.:** Are announcements sent after a secret wedding?

**Ans.:** Usually not, unless the wedding remains secret for so short a time that the announcements can be mailed with comparative promptness and the recipients do not realize that the wedding was secret. Otherwise, it is more usual to write informal notes to intimate friends and let the news spread in this way.

**Q.:** May a mother give a bride away if the bride's father is dead and she has no near male relative?

**Ans.:** A mother sometimes gives her daughter away, but she should never walk with her in the wedding procession. If there is no near relative, a close friend of the family may serve in this capacity, or the bride may walk alone. Her mother, who is seated in a front pew, steps forward at the proper place in the ceremony, and then returns to her seat.

**Q.:** Does the bride choose the bridesmaids' dresses, or do they make the choice together? Who pays for them?

**Ans.:** Theoretically, the bride chooses the bridesmaids' dresses, but the majority of brides consult a little with their bridesmaids and make an effort to select a type that all will find becoming. Each bridesmaid pays for her own dress.

**Q.:** When there is no wedding reception, may a bride and groom wait in the church vestry after the wedding to

receive the good wishes of their friends?

**Ans.:** If the wedding is sufficiently large or formal to have a processional and recessional, the bride and groom should leave at once, without waiting to greet any one. At a small, informal wedding, without a wedding march, they might wait to receive congratulations.

**Q.:** If a double-ring ceremony is used, who buys the groom's ring?

**Ans.:** The bride buys the groom's ring and gives it to him, just as he gives her hers.

**Q.:** Please suggest an unusual, bride-like corsage for a bride who is to wear travelling clothes at her wedding.

**Ans.:** White tuberoses clustered to form a nosegay make a charming bride's corsage, or it may be made of two large white orchids without foliage.

**Q.:** When photographs of the wedding party have been taken, is the bride's family expected to give them to each member of the party?

**Ans.:** It is a pleasant gesture to give such a photograph to each member of the wedding party, and it is frequently done, but it is neither expected nor necessary.

**Q.:** What attentions are expected by the wives of ushers at a wedding? Are they seated at the bridal table, and should they be invited to parties preceding the wedding?

**Ans.:** They should be invited to all large parties preceding the wedding; to any, in fact, at which there are guests other than the wedding party. They need not be seated at the bridal table, but should be seated with congenial neighbours.

**Q.:** Please outline the necessary glass and china for a bride who plans to live in a small apartment.

**Ans.:** For a bride in a small apartment, eight of most of the things that she will need for entertaining are ample. Her glass might include:

8 goblets  
 8 wine-glasses  
 12 high-ball glasses  
 12 cocktail glasses  
 8 champagne glasses (optional)  
 8 liqueur glasses  
 6 orange-juice glasses  
 8 finger-bowls

Her china might include:

2 sets of 8 dinner-size plates, one to be used as service-plates  
 8 luncheon-size plates. These may be used as salad plates, or 8 salad plates added  
 8 dessert plates  
 8 butter-plates  
 8 bouillon cups and saucers  
 8 soup plates  
 8 after-dinner cups and saucers  
 Whatever breakfast equipment fits the bride's special needs.

## ANSWERS TO CORRESPONDENTS

### RULES FOR CORRESPONDENTS

The name and address must be legibly written or printed at the beginning or the end of every letter.

Unless especially requested to keep a reply confidential, Vogue is privileged to publish (without actual names) any inquiry and answer that it considers of interest to its readers.

ANY reader can obtain from the Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on fashion and costume; on household decoration; on shops dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following rules.



## SHORT DINNER-SUITS



Here are more of these new short dinner-outfits Paris has fallen for—and by short we mean skirts as short as day clothes.

• Above is Mainbocher's beautiful interpretation of the idea. A tunic-coat of orange-and-gold lamé, worn over a black satin slip; imported by Salon Moderne, Saks-Fifth Avenue, New York and Chicago. Louise Bourbon hat

• The first girl below wears Marcel Rochas' attractive short suit—the dress of which is an innovation! A casual shirt-waist dress of pleated silver lamé, topped with a tweed jacket shot with lamé (the dress is imported by Jay-Thorpe). The second girl wears a Patou—another shirt-waist model of gold lamé, with wide revers. It, too, has a pleated skirt, and it owns (though you don't see it here) a blue velvet double-breasted coat; imported by Jay-Thorpe. Boucheron jewels



ANDRÉ DURST



## These hardy **PERENNIALS**

A tweed suit, with a fur-trimmed top-coat, always will be the smartest thing under the autumn sun for town and country wear.

And what a happy combination we show here—the snug-fitting suit, that makes the most of any figure, and a swinging top-coat with a large lynx or beaver collar.

The tweed, imported of course, is either a gay monotone or a nubby mixture.

Imported Tweed Suit and Top-Coat . . . . . \$150  
In monotonous of currant red, green  
or brown. Mixtures gray and beige.

**ABERCROMBIE & FITCH Co.**

*The Greatest Sporting Goods Store in the World*

MADISON AVENUE AT 45th STREET, NEW YORK



CHICAGO STORE: Von Lengerke & Antoine, 33 So. Wabash Avenue



# Again — Sheero-knit by Glengyle

REG. U.S. PATENT OFFICE



Glengyle answers the requests of smart women for another Sheero-Knit . . . and here it is! Beautifully tailored, so light and yet with that touch of warmth these Autumn days require. Ideal for those occasions when you want to be smart but casual. And you'll love the grand new shades taken direct from colorful woods. There are lovely pastels, too, for those fortunates who are Southward bound. At leading department stores and specialty shops.

**FEDERAL KNITWEAR CO., 512 Seventh Avenue, N.Y. C.**

**FEATURED BY: B. Altman & Co., New York City, White Plains, East Orange • Harris & Co., Dallas, Texas • Kræmer Importers, Palmer House, Chicago, Ill. • Bourne's Inc., Dayton, Ohio • Unity Inc., Milwaukee, Wisconsin.**

## AUTUMN HOME WORK

(Continued from page 50) \* work 2 together, work 23\*. Repeat from \* to \* until there are 32 stitches left, work 32. Work 5 rows. In the next row, \* work 2 together, work 22\*. Repeat from \* to \* until there are 29 stitches left, work 29. In the next row, work until there are 8 stitches left, cast off 5, work 3. In the following row, cast on 5 above the stitches, cast off in the preceding row. Work 3 more rows. In the next row, \* work 21, work 2 together\*. Repeat from \* to \* until

there are 30 stitches left, work 28, work 2 together. Cast off 18 at the beginning of the next row, work to end. Cast off 9 at the beginning of the next row, work to end. Work 36 rows without shaping. Cast off loosely.

**TO MAKE UP:** Sew the seams and set in the sleeves, easing in the fulness round the top of the armhole. Sew the underflap of the front opening in place at the lower edge. Press the work lightly. Sew on a button.

## BRIDAL TABLES

(Continued from page 94) etched Swedish glasses are from Macy's.

If you were going to serve luncheon at such a table, the following menu would delight any ladies whether they were part of a wedding party or not. The entrée would be individual soufflés made with chicken livers. Then, breasts of guinea-hen on slices of Virginia ham, with a shallow bowl of bright vegetables arranged with an eye to colour. Artichokes vinaigrette are a course in themselves, and the dessert is a *praliné* mousse. Sherry precedes the meal, with plain toasted biscuits, and a white wine accompanies it. Or begin with Consommé Bellevue, followed by fillets of sole

wrapped around fillets of salmon; a salmi of duck with hearts of palm; and, for dessert, tiny pancakes with Swedish loganberries. Or, as a third suggestion, the meal might start with melon served with paper-thin slices of Parma ham. A curry of chicken would constitute the whole main course, complete with all the condiments that are such an amusing form of service. Then, a well-mixed green salad with frozen cheese, and for dessert, *Baba au rhum*, which looks very festive when the *babas* are heated and additional rum is poured over them, and they are set aflame before they are sent to the table.

## REVOLT AGAINST MONOTONY

(Continued from page 59) evening coats are the shining example of outward simplicity and inward grace: your taxi driver would never suspect from your neat tailored appearance that brilliant sequin lapels and a gold lamé dress were giving you confidence from within. Vionnet puts long sleeves and a high neck in a formal velvet evening gown, then slits it wantonly to the waist in front, and finally covers up the whole complex work with a simple woollen cape. It all smacks of Machiavellian subterfuge.

You feel the same influence in furs. Instead of the lavish fur coat, you may now wear a big fur top-coat, probably of beaver, nutria, or opossum, or of discreet Persian lamb or Alaska seal-skin, for really cold days, and a perfectly cut wool top-coat with some new fur detail, for balmier days. It is the unexpected fur touches that will catch your eye: a silver fox stole rolling up your arms and around your neck, or hanging uselessly, but decoratively down your back; muffs attached to slings; deep fur bands around the hem or fur panels down the front. As for your suit, it might be half fur, half wool. There are dozens of these amusing fur tricks that Schiaparelli, Maggy Rouff, Rochas, and every other couturier have produced.

When you stay at home for dinner, you will wear decorative *moyen-âge* hostess gowns with long trains trailing behind you. When you dine out in a private house, you will leave the dramatic entrance to your hostess, and you will appear in the simplest of long- or short-sleeved black dinner-dresses, either in the soft, shirred Alix tradition or the straight Schiaparelli type. Or

you will wear tailored dinner clothes with jackets. (We show two of Alix's dresses, and three dinner-dresses with reefers on pages 64 and 65.)

The answer to all hat inquiries is that hats will continue high, open at the top, according to Agnès (who can speak with authority after making at least two dozen for Dietrich). Agnès has one that should be prescribed for every wardrobe, it is so good: a stove-pipe toque of soft black antelope, with a tongue coming out of the open top—that you can pull down to drape the hat so that it flatters your face. There are innumerable two-toned hats, combinations of felt or velvet in rich tones of purple, red, or blue, with black. Feather fantasies shoot out of pointed crowns like firecrackers—a form of decoration that you can take or leave alone, according to your dramatic inclinations.

Reboux scorns flat hats. There isn't one in her collection. The big news is the two-toned fabric hats of heavy silks with dots or lines in relief, cloqué velvets, or of velvet ribbon. You can have a toque half white, half black, with folded points shooting forward and up, or a pointed-topped tricorne made of narrow bands of black felt alternating with blue ribbon. Or you can have a toque that's mostly a wide stiff band of spotted pheasant feathers, with the bird's head shooting up, and you will carry a feather muff-bag to match.

Tweeds and sequins; a tailored evening coat and a fabulous silver fox muff; an evening bodice, high at the throat, slit to the waist—Monotony? It went down to defeat at the opening volley of the Paris Collections, this year!



## THEY STAND FOR AUTUMN



- Up at the top of this group, a Red Cross sports shoe of brown bucko, with staunch metal eyelets and the comfort you want in a shoe made for trudging. From McCreery
- Centre: This high-in-front Peacock shoe has a patent leather heel and a tab holding the scalloped tongue
- Third: Suede-covered buttons and a generous strap, inches wide, fasten this Paradise shoe, also of suede



- It's made for scuffing up classroom steps or across campus—this E. P. Reed step-in of brown calf. It has the new walled last and instep-covering tongue effect; Lord and Taylor

- A shoe to wear with "little" dresses in the afternoon: an Air Step brown suede pump with a neat little bow in front and a slim, well-balanced heel. This is from Gimbel Brothers



RAWLINGS

- Shoe-craft's classic suede pump is a type that's the very root of any shoe wardrobe. This pump is given fresh new interest with its trimming of suede pleating and braid scrolls



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## THE PARIS COLLECTIONS

FOR lack of space, not all the Openings were reviewed in detail in our September 15 issue. Here are those you missed—in the order of their showings.

PATOU'S collection overflows with things you want to wear, and there's hardly a woman alive who wouldn't find her ideal suit there this year. For the suits are divided into three categories: the short, flared peplum jacket and skirt destined for "little women"; the modified tail-coat type for the woman who likes extremes; and the tunic type for older women.

The top-coats are generally wrap-around models, with interesting fur trimming. One coat (incidentally not a wrap-around) has silver fox encircling the neck and coming to a point at the waist; another two bands of silver fox form an inverted V from the waist to the hem of the skirt. Patou is another house with a weakness for opossum—one of the smartest sports coats in the collection is of brown opossum, loose and bulky.

The day dresses are excellent, simple, distinguished models of black crêpe. One has a bolero jacket with a flattering front of lingerie; another—all-black—has a fullish skirt, a sash belt, and a pouch pocket located right over the stomach. There is a series of straight evening dresses, the skirts slit deeply with knife-pleated inserts jutting through the slits. A black dress, for instance, slit nearly to the hip with an insert of chiffon in vivid colours. There is also a series of bouffant dresses with skirt fulness concentrated in back—net dresses trimmed with lacquered satin, organza trimmed with velvet. There are beautiful dinner-suits of black broadcloth, and there is one charming shirt-waist dinner-dress of lamé, as short as a day skirt, worn with a double-breasted coat of blue velvet.

The evening coats are magnificent. Opulent velvet coats, often with great fan-like capes of sable, small waistlines dipping to a deep point in back, from which fulness spreads out with a sweeping gesture. And as a superb climax to the show—a broadtail evening cape, to the lining of which were sewed long satin sleeves and attached gloves. A clever trick for keeping out the cold.

CHANEL'S lively interest in hats is one of the joys and surprises of the collections. She shows a nutria beret with a narrow, chauffeur-type vizor. She makes a black felt crown with a deep crease, like a man's fedora, and bands the crown with sealskin, old country-doctor fashion. Her black Persian hats, with modified height, are important and wearable.

Again Chanel achieves the perfect country coat; the inimitable town suit, and an evening dress that's the *Débutante's Delight*. Her neat little black velveteen suit, slick and smooth as a dress, is so perfect for early autumn, with brown sables and for wear under a fur coat later on, that it gives the final stamp of authority to velveteen as one of the most important fabrics of the year.

Chanel continues her young, convent-like, yet so sophisticated black frocks.

One is of ribbed black woollen with brilliant glass buttons emphasizing a straight line from neck to tip of shoulders. A black tweed coat, straight in back, slightly flared in front, double-breasted, has a tiny stand-up collar. Chanel at her most sophisticated shows a black matelassé dress with a short Persian lamb cape.

The perfect country coat is a dark ruddy brown mixture tweed, as shaggy as a rag rug, with wide revers. A bright, light-blue country-type suit, very classic in cut, has a cross-bar design worked in red, like a darning thread.

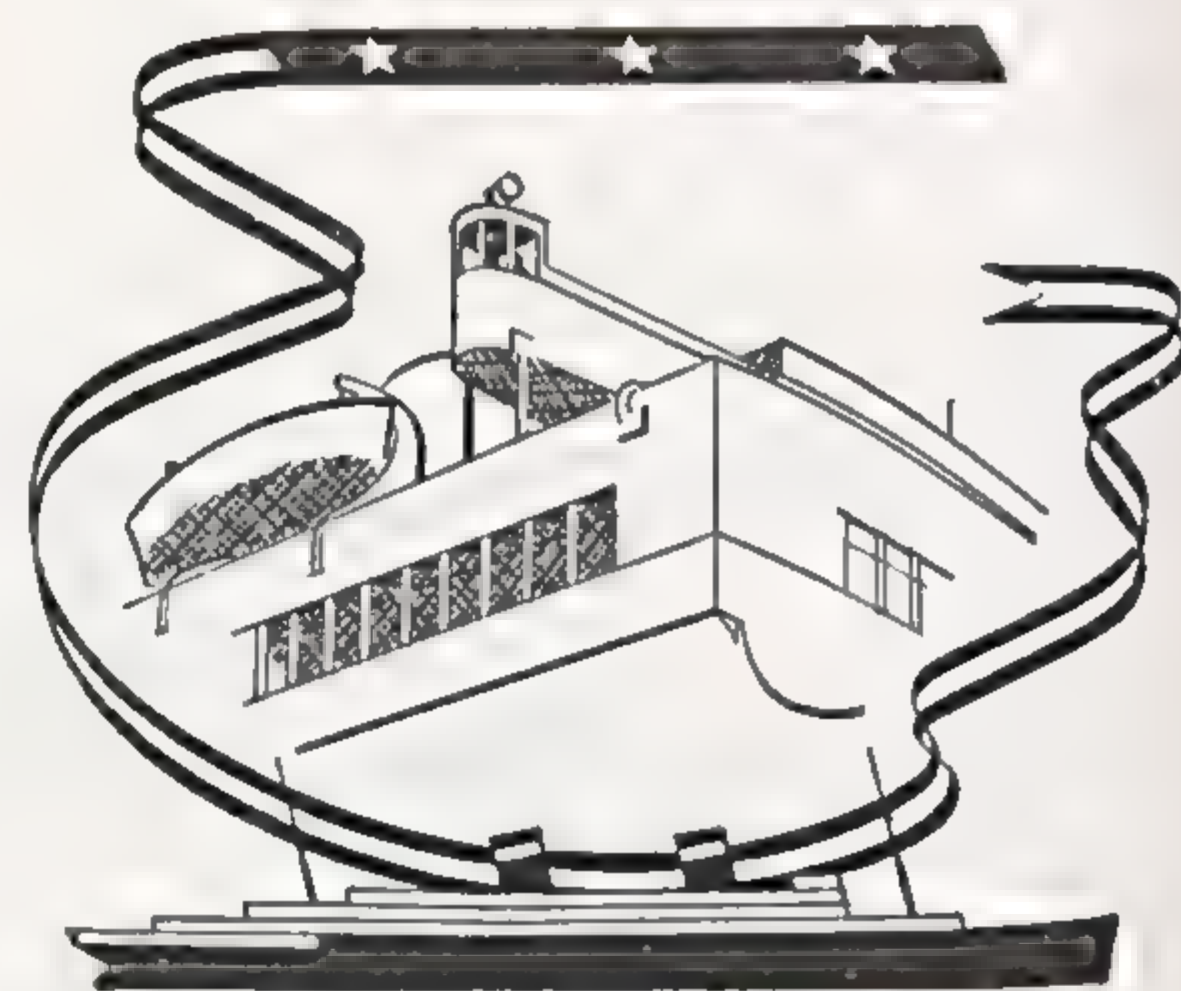
The typical black lace Chanel evening dress of the year has a wired, turn-over collar across the back of the neck, above a great expanse of bare back, and there's a lace in alternating black and white stripes that seems to twirl as you walk or dance and is slightly harlequinish, but very sophisticated and smart. The *Dress for a Débutante* has a skirt that bursts into a flare of white net below the hips, and a tight slim bodice of flat white porcelain paillettes.

MAGGY ROUFF'S day clothes are excellent. Her suits—generally in black or occasionally in beautiful deep cypress-green—have wrist-length jackets with peplums or brisk flares or cutaway fronts. Her cypress-green cutaway suit—a sort of feminized Prince Albert—is one of the most beautiful suits of the season. Fur she uses with a lavish and ingenious hand. One opulent fur scarf ends in a muff. Fur inserts or bands decorate many jackets. Long fur stoles accompany both suits and dresses. Dresses are built high at the neck, sleeves generally end just below the elbow, skirts are fullish with gores in back, just below the hips. Fabric links are the new closings—both on dresses and jackets. Enormous gold or silver watch-chains loop from belt to pocket on suit skirts. And five strings of pearls are a pet accessory.

For sports, Maggy Rouff does perfect Norfolk jackets, always with breast and hip pockets; divided skirts; below-the-knee bloomers; and wonderful vests of wash-glove fabric, completely hand-sewn. Day coats have full skirts and snug bodices, closing often at the side. Occasionally, fur godets are inserted in the skirt; fur makes the full elbow sleeves; or fur forms the vest. Nutria, Persian lamb, Hudson seal are used profusely . . . even gloves have fur cuffs.

For evening, necks are sometimes high and nun-like, sleeves long, and dresses beltless. Fulness starts below the knees in back. A few dresses are tightly smocked all down the front. Others are shirred or corded in back—to give a little fulness where bustles used to be. Overskirts frequently are hung over contrasting tight slips—leaving a panel down the front.

PIGUET has the most flaring of flared collections. All of his skirts, both for day and evening, flip out gaily. His suits own either peplum or coat-tail jackets, usually banded with fur. His top-coats wrap around, flare out in the skirt section, and rely constantly upon fur trimming. Panther decorates one—panther (Continued on page 147)



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# RALSTON

WHEAT  
CEREAL

## THE PARIS COLLECTIONS

(Continued from page 146) collar and wide bands of panther all down the front. An excellent navy-blue top-coat has a flaring back, no collar, wide jutting revers, and enormous breast-pockets. Red fox, two bands of it, entirely hems a brown wool coat with a flaring skirt; and silver fox, one band only this time, bands a black coat.

Violet is Piguet's favourite colour for dresses and suits—both for day and evening. He even makes a violet morning jacket—with an emphatic cutaway swing—to top a black skirt. Many of his day dresses are in two tones; one even went so far as to have a blue back and a red front—the two joined together with green stitching. Two-toned gloves accompany some of the suits—a violet suède back and a black palm being a good example. Gold keys are the pet buttons.

For evening, Piguet shows many a skirt that easily clears the ankles in front, but touches the floor in back. To accomplish this, he adds an overskirt in back—not unlike an apron worn behind instead of before. And very harmonious and effective the stunt proves—particularly when the apron or overskirt is edged with a vivid colour. For dinner, there are innumerable smart suits or dresses of broadcloth and a few of woollen lace—all with long sleeves. One suit has a black wool jacket and a cyclamen velvet skirt—the skirt noticeably shorter and notice-

ably fuller than those one customarily sees for dinner-suits. Another short dinner-suit—as short as a day skirt—is of black wool sprayed with gold paillettes. Evening dresses concentrate their fulness in back. One has a tunic as straight as a tube, a tunic only in the front; the back zooms out into the fullest of full skirts.

LANVIN'S collection is filled with extremely pictorial dresses—particularly the series of long-sleeved, full-skirted evening dresses with blouses held in with wide belts. There is another series of evening dresses, beautifully cut and rather straight, with skirts wrapped between the legs and sequin-embroidered cape collars, which lift up to form head-dresses that look exactly like Rebecca at the well. And there are exaggerated harem models—long bell-shaped tunics over Turkish pantaloons. One is of gold lamé; another of black sequins. And, of course, there are lovely young bouffant dresses of net or chiffon; one, of white net, has gold leaves appliquéd all over it.

A beautiful orangy-red woollen evening cape, stitched all over, is worn over a grey crêpe dress with drapery from the shoulders. A fantastic black velvet cape is draped, shell-like, down the back, with black fox bands running horizontally through the drapery. A brick duvetine evening coat, with an ermine collar, (Continued on page 148)

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## THE PARIS COLLECTIONS

(Continued from page 147) curves down in back and has two loose panels wrapped one on top of the other in front.

The furs, as usual, are superb—particularly the big, loose beaver coat with enormous revers that was made for Marlene Dietrich. There are also many straight, finger-tip length Persian lamb or broadtail jackets with the edges cut in scallops or squares. Lanvin's newest fur idea is to dye fox a brick-red colour and use it with the same colour, or with white.

Among the day clothes, there are lots of woollen dresses with front fullness (sometimes pleated) in the skirts, and bands of colour, bordered with gold braid, either around the sleeves, on the waist, or at the neck. One black woollen dress has a peplum of shiny black hatter's plush flaring out at the waist. There are several woollen dresses with buttons running all down the back; one is trimmed with red cartridge-pleated bands on the sleeves. Other woollen dresses are in mud-brick red or lovely fir-green.

The suits generally have longish peplum jackets and big, bulky pockets. The top-coats are all good, simple wrap-arounds with big pockets and moderately flaring skirts. There is great interest in flaring revers; very little interest in collars.

The hats are good, particularly the berets worn far back on the head and the tiny gold or silver skull-caps for

dinner, and one wide-brimmed, black Spanish sombrero will certainly be the smart woman's Ford this winter.

SCHIAPARELLI. The big news in Schiaparelli's collection is her tweed evening coat with brilliant beaded lapel linings. They are worn over lamé or satin dresses. These coats are beautifully cut—six gores in back from shoulders to hem, fitted in at the waist, flaring gradually to the hem.

To get back to day clothes: her top-coats are cut with the same six gores backs. Most of them are plain with lavish silver fox or nutria or Alaska sealskin collars, some with attached muffs. However, there are also a few fantasies, such as fringe down the front of a coat, or fox feet tied in a bow-knot on a pocket, or tucks forming the yoke. There are big blobby plastic buttons on everything, some in the shape of royal crowns.

All coats are shown over very straight dresses with zipper fastenings and high necks—many of cloqué.

The dresses have nice details in tucks or seams to make them fit beautifully. Some have wide belts—a cross between a peasant and a polo belt—some of bright coloured velvet and gold cord, others of gold leather and plastic material.

The suits are of hairy black broadcloth (Ducharme), plain broadcloth, worsted, or (Continued on page 149)

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## The New TATTOO



## THE PARIS COLLECTIONS

(Continued from page 148) tweed in lovely colour combinations. All jackets are short, generally with a seam at the waist and a fitted peplum, some double-breasted, all with multiple pockets. The skirts are straight and short and fastened with a zipper either from waist to hem in front or with short zipper fasteners on the side.

A good many of the suits have dresses under the jackets rather than skirts and blouses. When there are blouses, they are either of wool jersey or cloqué taffeta or satin in bright colours.

There are many tweed suits, some with plaid jackets and plain skirts—combining several tones of wine-red and climaxed with an orange velvet bow scarf. There are also combinations of blue corduroy velvet and plum tweed.

Schiaparelli's furs are very important this year. She uses much Alaska sealskin and Hudson seal, in big collars fitted to the shoulders, some with muffs attached by a button, and there are all of her silver-fox tricks: heads on hats, feet on pockets, tails for mittens, bodies wrapped in coils around the neck. She shows many muffs—some attached conveniently with a belt around the waist.

For evening, her short dinner costumes are very important. Her short, draped lamé dress and the short black woollen dinner-suit embroidered in gold are two of the best of their type. She also makes excellent long-skirted

dinner-dresses. These informal, simple black dresses touched up with gold have great dignity and smartness.

The hostess gowns are beautiful; one of black velvet, slightly *moyen-age*, has the full skirt cut away in front to show a mauve satin pleated slip. The neck, the front, and the hem are all outlined with a tufted roll. There is also a good long house coat of lamé and ottoman—with violet satin showing through the side slits and at the front.

Schiaparelli hats are unusually effective this year. The most striking are her tall *chechias*, very tall and thin, with coloured rolled bands around the forehead. Her most important hats are her off-the-face berets coming way down in back, some with masque-like nose-veils. Schiaparelli has a sports hat folding up neatly in two pleats. Her afternoon toques have ostrich plumes piled on top.

VIONNET again adds another feather to her cap . . . a collection on which one is tempted to use that superlative "best." Sling sleeves are one of her innovations for fur coats, capes, and boleros. They are exactly like the slings in which you carry your broken arm, in case you have one, and they hang from shoulder to waist. They appear for both day and evening, of every fur from nutria to ermine. Another innovation—her fur vests and panels on cloth coats, vests of (Continued on page 150)

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by Jane Heath

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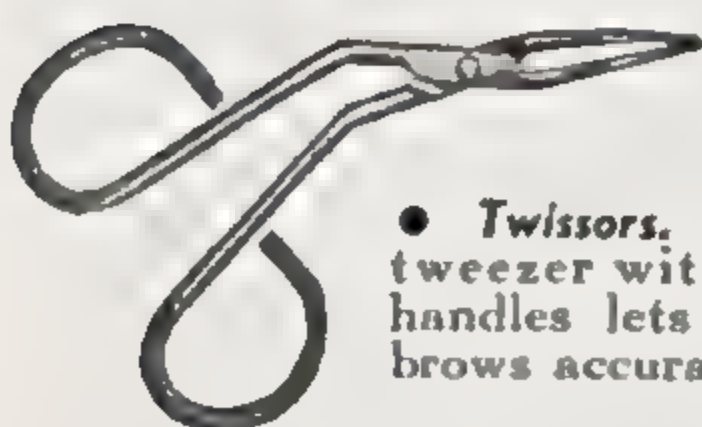
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## THE PARIS COLLECTIONS

(Continued from page 149) Persian lamb, seal, silver fox, broadtail, et cetera. All of these coats have square-shouldered sleeves, cut fairly full, and have belts to hold them in at the waist. Many are in lightish tones: yellowish green, mustard-yellow, rust brown, and beige. And still another fur innovation—sailor collars of Persian lamb or nutria on suits or coats.

Vionnet's fur evening capes—beautiful beyond words—fall in folds in back. Her evening scarfs of silver fox couldn't be newer: two long oval bands of silver fox cross high at the throat in front, run down the shoulders (the arms pass through slits between the two bands), then the skins fall in two loops below the knees in back.

The day suits have either belted tunic-jackets (fulness in front) or bolero jackets. Both types of jackets are shown in plain tweeds accompanying plaid skirts—the skirts with one deep box pleat in front. Less casual suits have black tunic-jackets, often fur banded, over bright dresses or blouses: red, violet, yellowish green.

Day dresses are very soft and feminine and very Vionnet, with front fullness and jewelled belts—many bright coloured. Some have striped silk belts and high, wrap-around, striped scarf collars. There is one excellent black crêpe dress with a triangular panel down the front, which doubles back from the hem to the neck. She repeats this same dress in black wool for dinner.

The evening clothes are either full-skirted or draped. One of black lace over black velvet is stiffened with horsehair. Another beautiful one has a triangular black velvet halter bodice and an enormous black tulle skirt with rows of black tulle roses all around. Another is a sheer black Chantilly lace over white satin with green grosgrain at the neck and belt. With these dresses, she showed black lace head-dresses that can also be worn as capes.

A number of dresses are draped up in front with the bottom of the skirts rising to the shoulders. Sometimes shoulder drapery is attached to wristbands. Most of the dresses slide off one shoulder and have wide belts, either jewelled or gold leather cut out in leaf designs. The best dress of this type is very simple: white jersey-like crêpe, with a slightly draped overskirt opening in front to show an underslip.

There is one costume that is either a sublime and lavish hostess gown or an evening dress with an evening coat, one can hardly decide which. It starts out with a pale grey-blue crêpe slip over which there is a short-sleeved long coat of sheer yellowish-red woolen, and over that is a square-shouldered top-coat of violet duvetine.

There is a series of black, prune, or black-and-white broadcloth dinner clothes, some with floor-length tailcoats. These all have man-tailored tops with silk revers. There is also a prune broadcloth mess-jacket over a long skirt.

## How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

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**VOGUE**

*Perfume of the Evening*





## RIVIERA RUN-AROUND

(Continued from page 102) after a ride in an open car. It doesn't seem real!

An interlude—and the sun is high again, and we bathe at Eden Roc. Having cocktails in the bar is Mrs. Octavio Prochet, in white Chinese pyjamas, which aren't really Chinese, but better. She is the best-dressed woman here this year.

There is a big Sunday lunch party at Mrs. Charles Cartwright's, and Barry Dierks and Eric Sawyer, the architects who have changed the face of the Riviera just as Addison Mizner once did that of Palm Beach, are lauded for having remodeled the house into one of the prettiest on the coast.

We dine again at Saint Paul. One does every year. But, before we go, we have a drink at the Carlton, just as one would go to the village post-office to hear the latest news. Sitting about are airmen—amateur flyers—who are supposed to have flown over the Spanish border last night and are going again to-night on secret errands. They won't talk, so, of course, one doesn't know. It probably makes it more romantic than if one did! Comte Riccio, just back from the Olympic Games in Berlin, tells us of what we have missed. Of the excitement when the American flag and again the Italian flag went up in threes; when first, second, and third places were won by one nationality all at once in two different events. The Marquise de Polignac reads extracts from her husband's letter (he is a French delegate to the Games).

This year, for the first time, Léon Bailby gives his great charity show (four hundred francs a ticket) at Cannes, instead of in Paris. A thousand people dine at the Palm Beach Casino around the pool. Five hundred women who have all had their hair dressed that day, all put on their most beautiful dresses and jewels, make a wonderful sight. Princesse Jean-Louis de Faucigny-Lucinge wears a black organdie turban with a big emerald and diamond jewel. She has an amusing little house near Monte Carlo, with a drawing-room that looks like a flower-garden—flowers painted on the walls, vases of real flowers everywhere, and furniture covered in flowered materials. Mrs. Frank Gould is, as usual, in white. She wears white linen suits (with trousers) all day long—I should think she put on a fresh one at least twice a day, from the way they look. Lady Mendl has black butterflies in her hair, which is white instead of the usual blue. Her new dwarf poodle is creating a fashion in dogs. (She and the Marquise de Polignac are now raising them.) More and more people arrive; car parking becomes impossible; there are no more tables. . . . It is an unbelievable sight.

I wonder how the natives feel when it is all over—like Cinderella after the ball? Like people on the station platform after the express has just whizzed through? Or like people who have just been restored to sanity?

"HIM"

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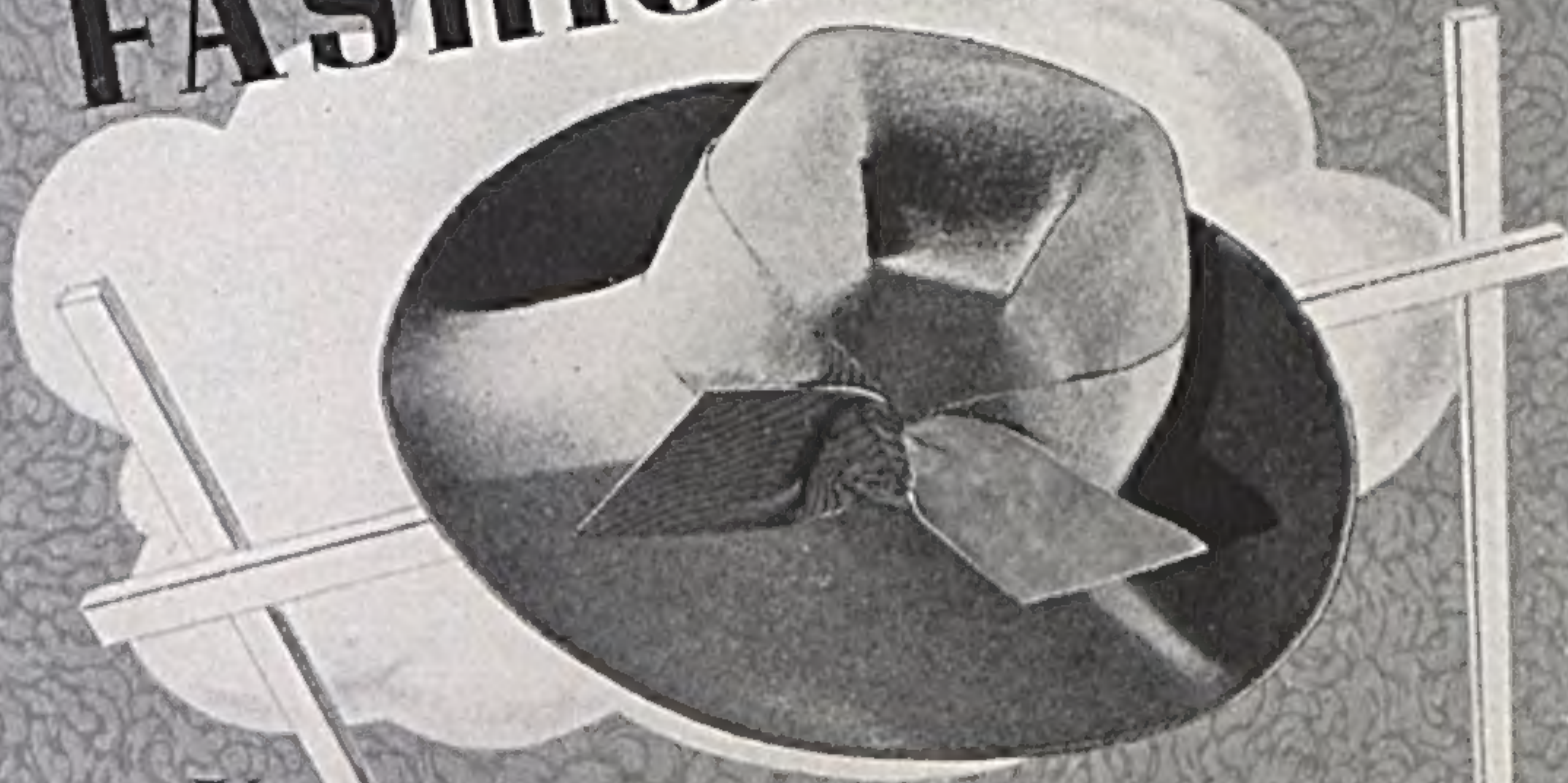
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Rochester—E. W. Edwards & Son  
• AND OTHER LEADING STORES

## WEDDINGS

(Continued from page 53)

**Schmidt-Osmun**—On August 14, in the chantry of Saint Thomas' Church, New York, Mr. Parbury Pollen Schmidt, son of Mr. and Mrs. F. Leopold Schmidt, of New York, and Miss Marguerite Osmun, daughter of Mr. and Mrs. Clarence C. Osmun, of Akron, Ohio.

**Whitney-Cobb**—On July 15, in the American Church, Paris, France, Mr. Stanton Whitney, junior, son of Mr. and Mrs. Stanton Whitney, of New York and Red Bank, New Jersey, and Miss Florence Candler Cobb, daughter of Mr. and Mrs. Candler Cobb, of New York and Paris.

### BOSTON

**Wiggins-Sargeant**—On September 12, Mr. John Wiggins, son of Mr. and Mrs. Charles Wiggins, second, of Dedham, Massachusetts, and Miss Jeanne Lee Sargeant, daughter of Mr. and Mrs. Cyrus Sargeant, of Cambridge, Massachusetts.

### CINCINNATI

**Tate-Weiser**—On August 17, in Carolina, Rhode Island, Mr. Benjamin Tate and Mrs. Louise Fleischmann Yeiser, daughter of Mrs. Lilly A. Fleischmann and Mr. Julius Fleischmann.

### CLEVELAND

**Johnson-Inglis**—On August 25, Mr. David L. Johnson, junior, son of Mr. and Mrs. David L. Johnson, and Miss Jean Inglis, daughter of Mr. and Mrs. Richard Inglis.

**Wick-Bowman**—On August 15, Mr. Henry C. Wick, third, and Miss Constance Bowman, daughter of Mrs. Amy Mullins Bowman.

### DENVER

**Lincoln-Bellamy**—On August 22, Lieutenant George Lincoln, U. S. A., of Huntington, West Virginia, and Miss Fredericka Bellamy, daughter of Mr. and Mrs. Harry Bellamy.

### FALL RIVER, MASSACHUSETTS

**Adams-Barker**—On August 29, Mr.

Charles Roper Adams, son of Mr. and Mrs. John Paige Adams, of Montpelier, Vermont, and Miss Alice Barker, daughter of Mr. and Mrs. Harold Remington Barker, of Fall River and Westport Harbor, Massachusetts.

### MINNEAPOLIS

**Cunningham-Johnston**—On August 15, in the Little Church Around the Corner, New York, Mr. John Wilson Cunningham, son of the late Colonel John Somerville Cunningham and Mrs. Cunningham, of North Carolina, and Miss Geraldine Johnston, daughter of Mr. and Mrs. Frank W. Johnston, of Minneapolis, Minnesota.

### PHILADELPHIA

**Tweedie-Smith**—On August 24, in Thanet, England, Mr. Samuel Henry Tweedie, of London, England, and Mrs. Edward Iungerich Smith, of Wynnefield, Pennsylvania.

### SAINT LOUIS

**Weed-Stevens**—On August 29, in the Episcopal Church of Saint Sacrament, Bolton Landing, New York, Mr. Hugh H. C. Weed, junior, son of Mr. and Mrs. Hugh H. C. Weed, of Saint Louis, Missouri, and Miss Ruth Stevens, daughter of Mr. and Mrs. Ir A. Stevens, of Saint Louis.

### SAN FRANCISCO

**Kendrick-Kempff**—On August 16, in Southport, Connecticut, Mr. Anthony Cabot Kendrick, son of the late Mr. and Mrs. Charles Kendrick, and Miss Arden Kempff, daughter of Rear-Admiral Clarence Selby Kempff and Mrs. Kempff, of San Pedro, California, and Washington, D. C.

### UNIVERSITY, VIRGINIA

**Cumming-Dalgety-Kerr**—On September 15, Mr. Henry H. Cumming, junior, son of the late Henry H. Cumming and Mrs. Cumming, of Augusta, Georgia, and Miss Grace Dalgety-Kerr, daughter of Mrs. G. Dalgety-Kerr, of University, Virginia, and Mr. George Dalgety-Kerr, of Zamboanga, Philippine Islands.

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